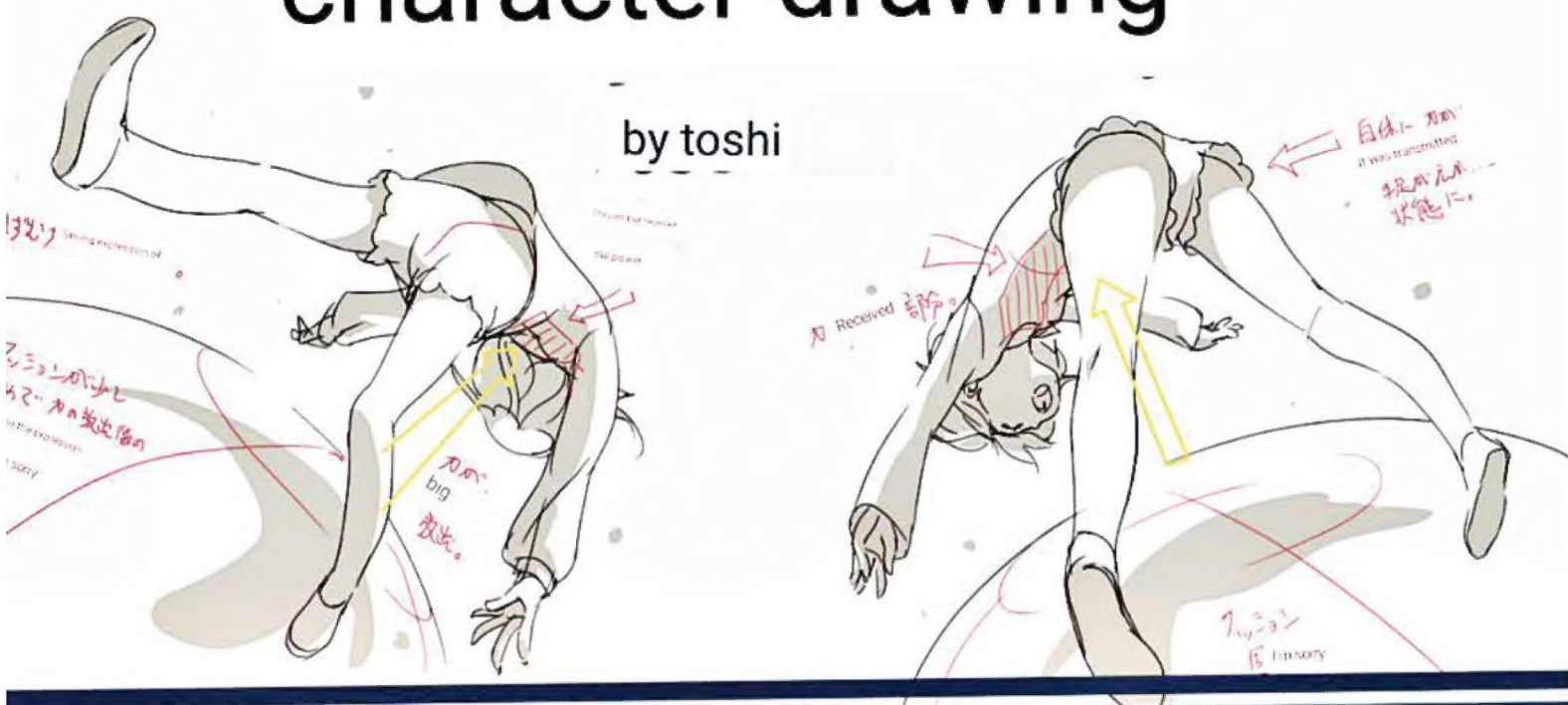# Animator teaches

Basic rules of

character drawing

by toshi

ow to double the charm of illustrations that capture the flow of springs !!

Attractive characters have a beautiful flow of lines.

The best way to capture the flow of lines is to learn the animator's technique! Full of

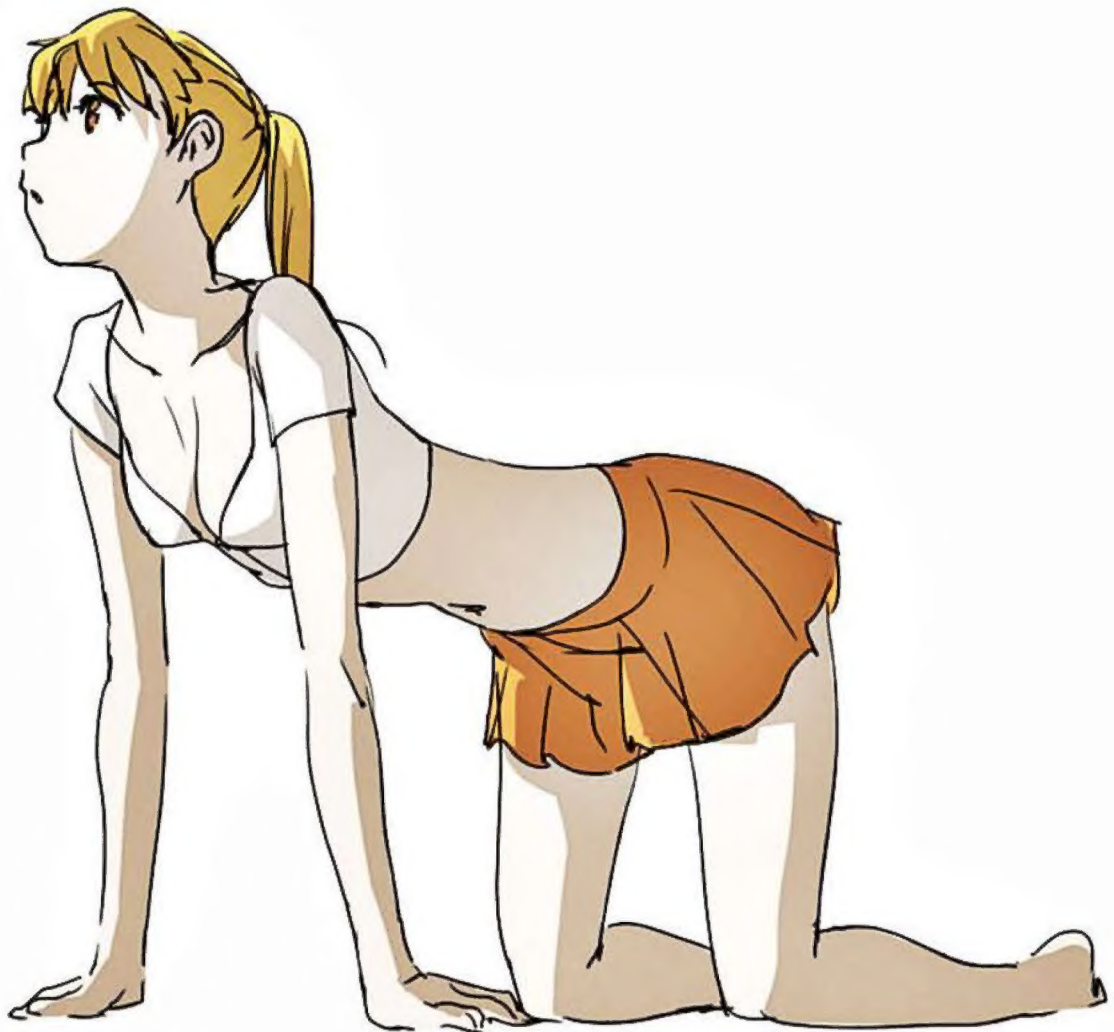drawing points that solidify the basics of line drawing that beginners should know!

Correct the tips for drawing with a red pen!

Animator teaches

Basic rules of

character drawing

toshi 著

Author profile

Name: toshi Favorite

Age: Secret ~> <Hobby:

Drawing with the expectation of getting better

music I'm listening to trendy things

What you want I want drawing power ~! Let's do our

best together pixiv-ID Id = 637016

Hello, this is toshi.

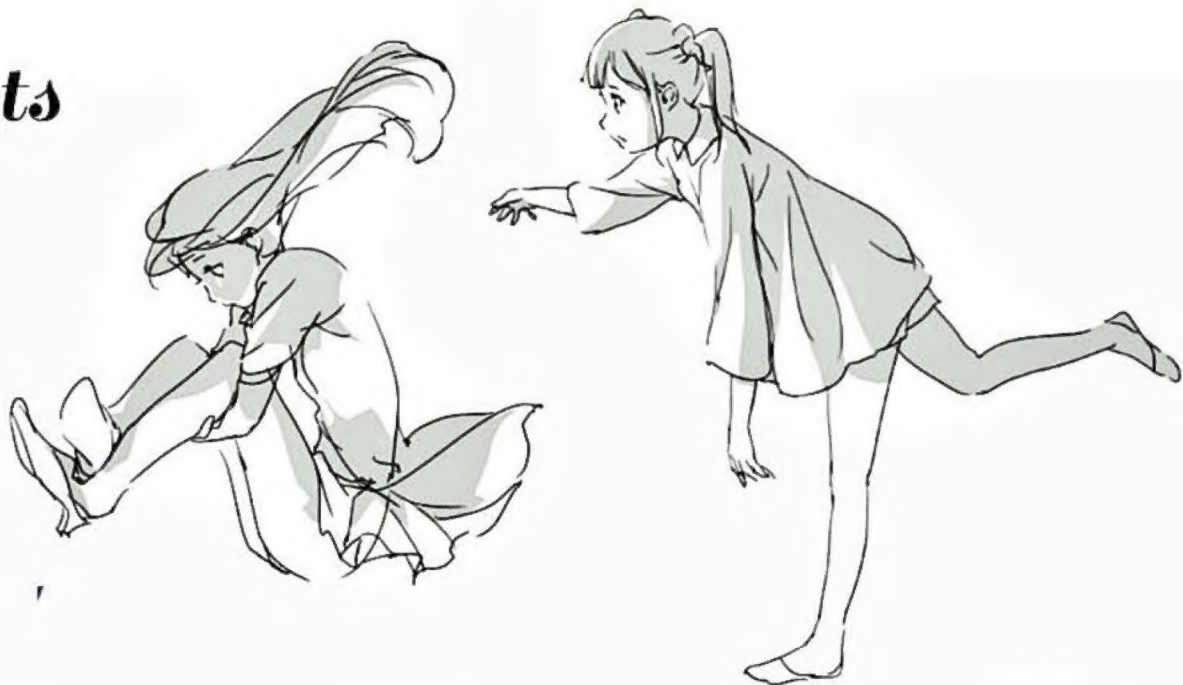Whether you are new to us or not, thank you very much for
picking up this book.

This time, we aimed to create a manual that is easier to understand and that can reach the itchy place,
with a different perspective from the published books. I hope it will be easier for beginners to understand,
so I've included explanations using photos.

The content has been dug a little, so it will be a clue when drawing a picture.
I'm happy. It also contains information on how to practice when I was
a new animator, so please refer to it. One caveat,

but the content in this book is just an example, so all the answers
Not. Take it as a hint. The work that is unique to me is the best
It's Chiban, so I hope to help create that work as much as possible.

Let's have a fun drawing life!

toshi

Contents

Part1

{Basic Master's Law}

Rule

Part 2

{The law of animation method}

Rule

Part1

Basic Master's Law

Rule **01**

First

Determine the eye level

To draw three-dimensionally

When drawing a person, it is important to first determine the "eye level". The eye level is the "height of the line of sight", but it is easier to understand if you think of it as the "height of the camera" with respect to the object and imagine it as if you were looking at the screen through the camera.

If the eye level is not fixed, the picture tends to be flat. Let's compare the two pictures below

01. The eye level is just above my head, but the picture on the left without thinking about the eye level looks flat. The picture on the right, drawn with the eye level in mind, looks three-dimensional because the body is properly drawn with a phone (looking down). If you want to draw a person in three dimensions, first draw an eye-level line on the white paper.
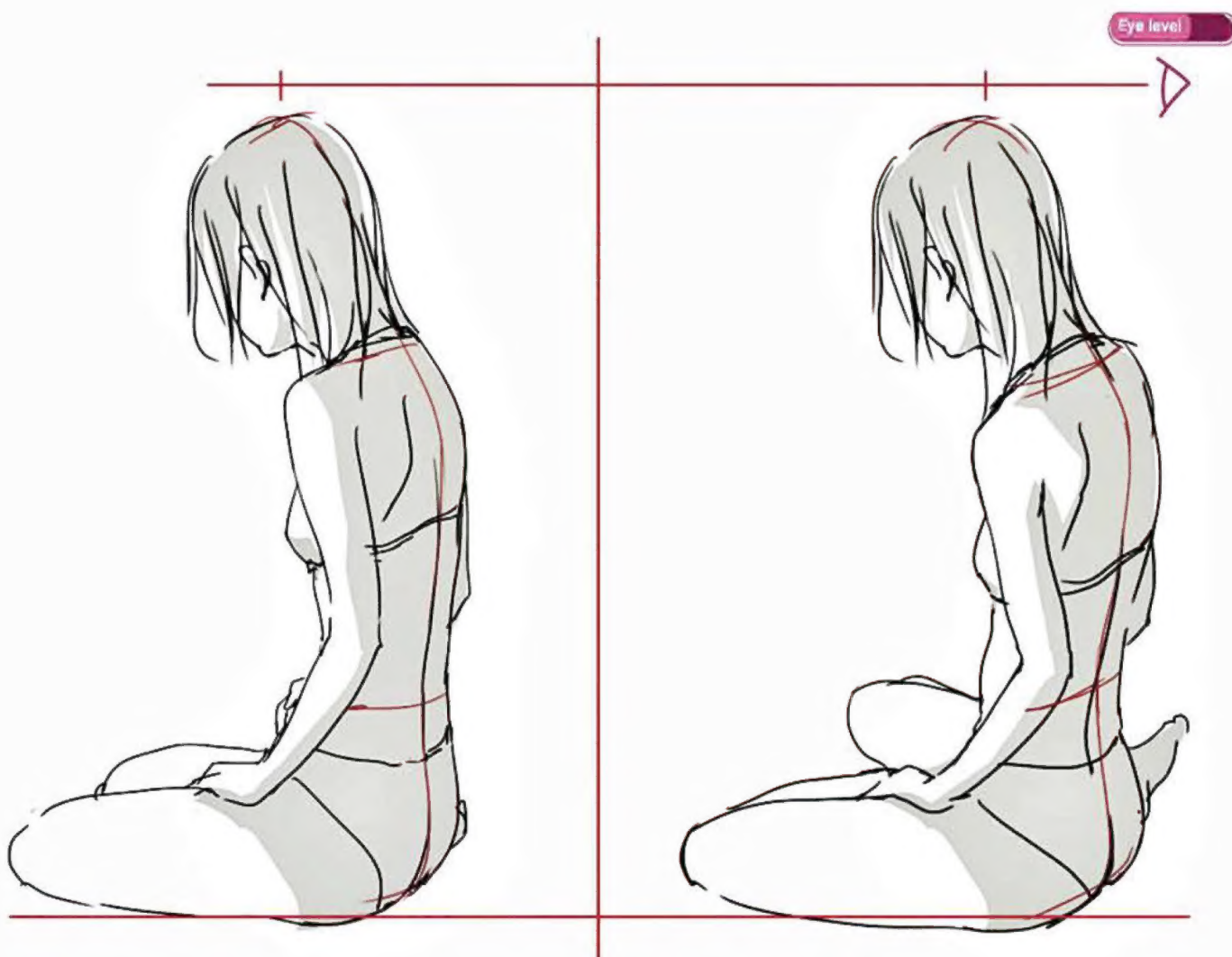
Eye level

Southwest 01 The picture on the left drawn without considering the eye level looks flat, and the picture on the right drawn with Fukan considering the eye level looks three-dimensional

Eye level concept

Let's explain the eye level in a little more detail. You can see that even the same object looks different depending on the position and angle of the camera. The angle between the object and the camera is called the "angle", and this angle is important when considering the eye level.

For example, if there are B and C to the camera from an angle like 2, when you look at the person from each position, it looks like M03. Camera A is a view looking down from above (Fukan) Camera B is a view close to the line of sight (high), and Camera C is a view looking up (aori).

> **NOTE**
>
> Wakaba
> "Self-height" is a word that expresses the height and angle of a mosquito like Aori and Fukan, but it is not necessarily the height of the subject's eyes. When the subject looks horizontal in front of you (camera)'s line of sight (lens), it is said to be "at eye level".

Camera A

Camera B

C
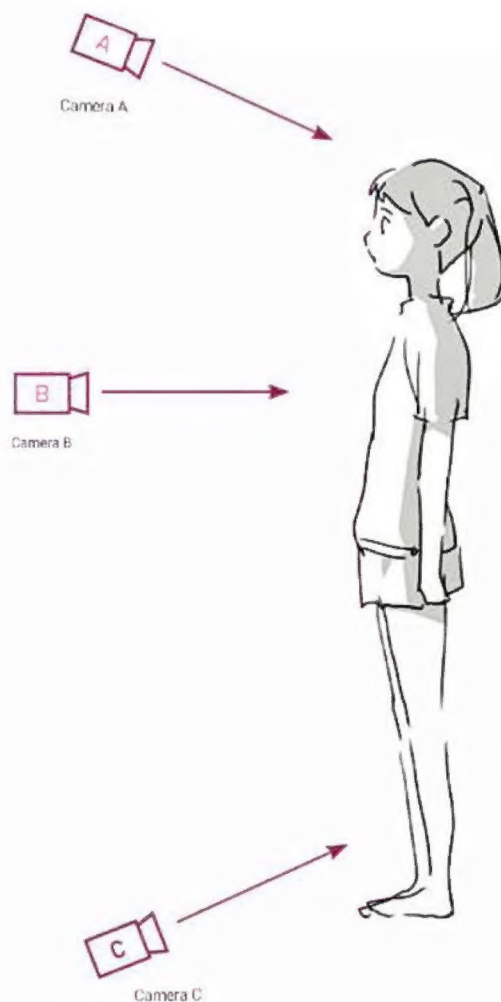
Camera C

図02 Camera position and angle (angle)

kule
01

Camera A =
Fukan (looking down)

Camera B = eye height
(looks closer to the line of sight)

Camera C = Aori
(looking up)

図03 Difference in appearance depending on the angle

Drawing with different eye levels means looking at the object and drawing as if changing the position of the camera. 04 Beginners can use ▶. figures etc. to see from above or from below. Change the position of the eye level by looking at it

I recommend you to try drawing. In the end, try to think of it in your head without looking at the figure and move it freely until you can think of a shape.

▷ (Eye level)

▷ (Eye level)

▷ (Eye level)

| High eye level (Camera A = Fukan) | Eye level is the height of the line of sight (camera B = eye height) | Low eye level (Camera C = Aori) |

04 Difference in appearance depending on eye level
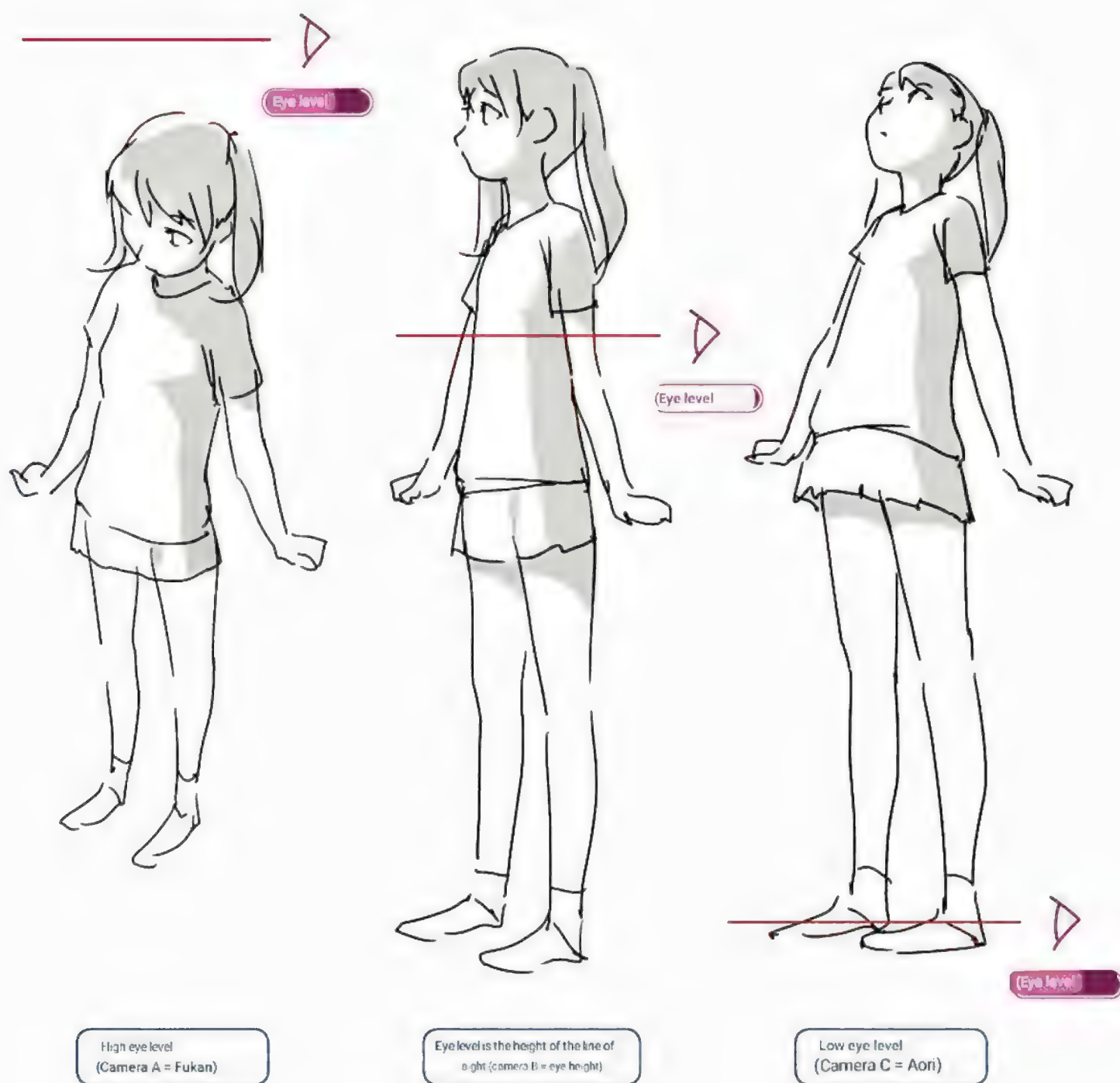
{Think about eye level}

To better understand the eye level, I drew multiple people on the screen with one eye level. The height of the eyes is horizontal, but the person at the top of the eye level looks like a tilt, and the person at the bottom looks like a fukan. In addition, the body looks smaller in the shape of a triangle for Aori and an inverted triangle for Fukan. This is an expression of depth, which is the same idea as the three-point perspective method of perspective.

There is no depth in the whole body.

Aori

Think of your entire body as an inverted triangle

Eye level

Think of your entire body as a triangle.

01

Fukan

(Aori)

(Fukan)

(Medaka)
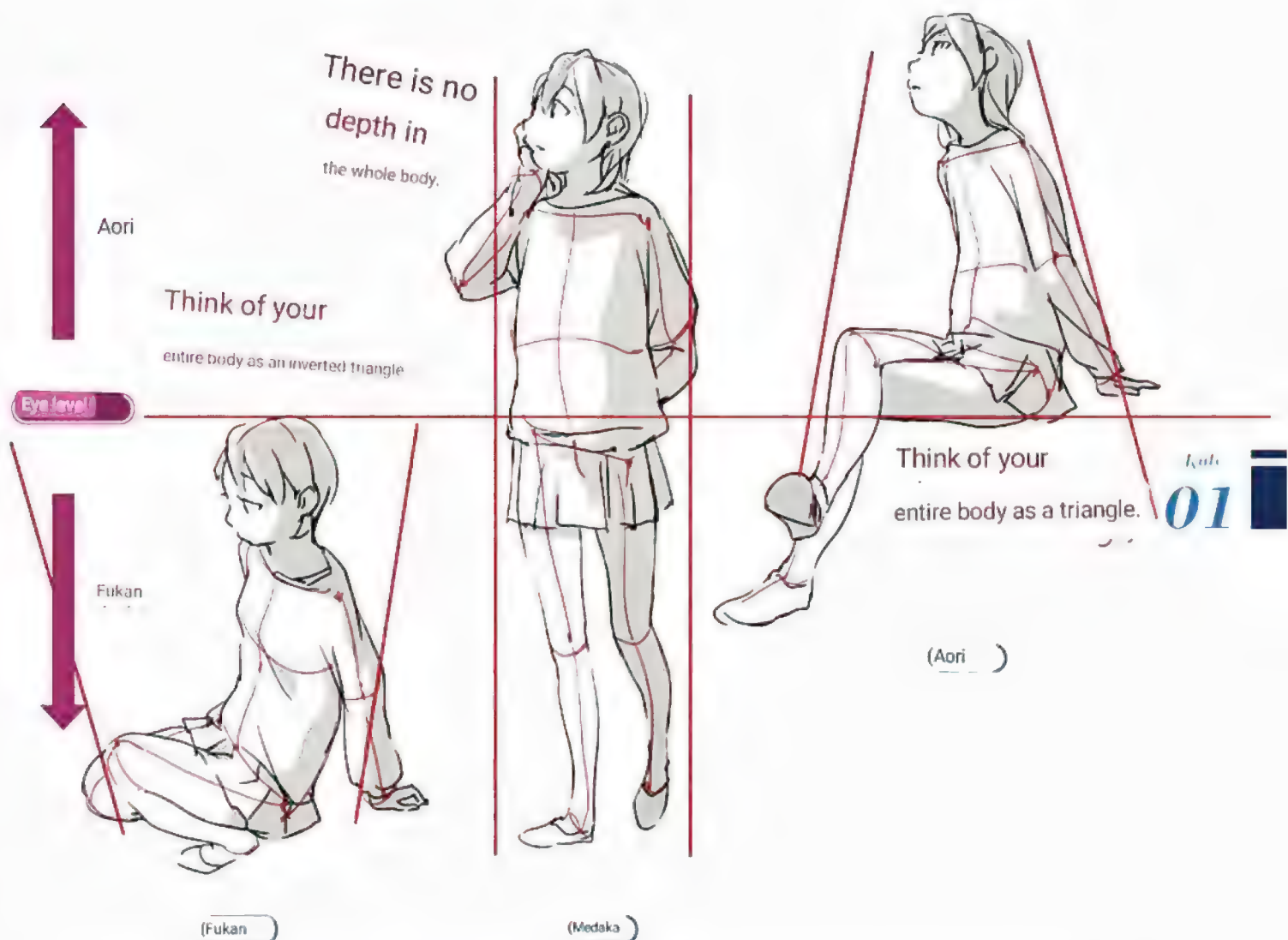
Column   When you can't imagine the shape of your body

If you can't think of the shape of the body you want to draw in front of the white paper, close your eyes and imagine the body in your head. I think you can imagine it well

頭   Rather than drawing on paper, you can imagine what you have in your head. Think of it as the work of copying what you had on paper. Of course, you can't draw anything that doesn't come to your mind

Make the girl's sex appeal stand out with the tilt

The angle of Aori is a low angle and the lower part of the body looks big, which can express リ, the charm of a sexy girl. Since you can take a composition that is closer to the subject, you can express it from the perspective of being one step closer to the girl.
You can enhance the appeal of your work by drawing the things that come to you in a realistic and detailed manner.

Aori is the subject

Since you can get

closer, you can

make the

pattern more

three-dimensional

Let's

draw

while thinking

その円筒の

about the

roundness and

depth
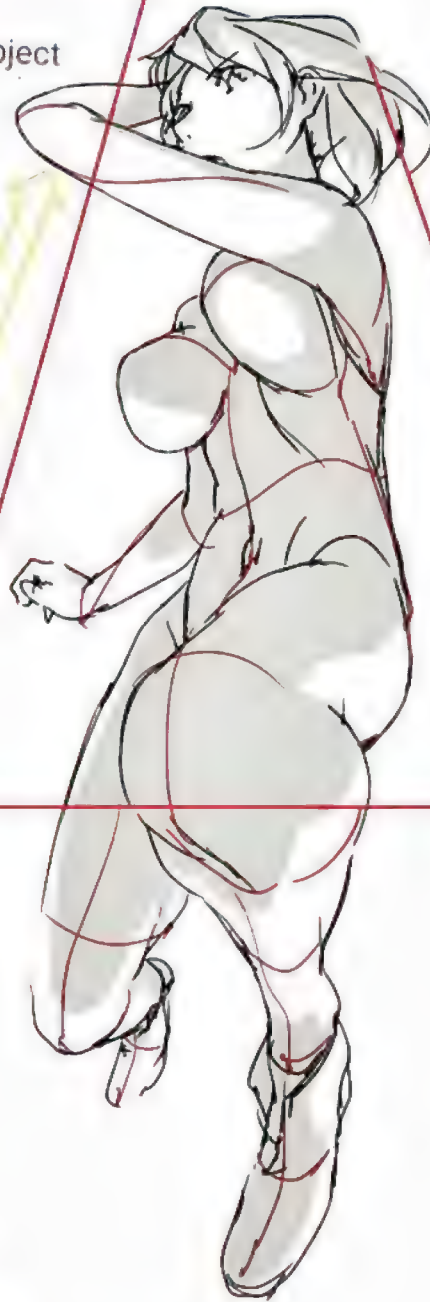
Think of a

triangle!

Since the tilt is at a low

eye level, you can draw

a camera angle that

brings you closer

to the subject.

Eye level

I will draw with the ground in mind, but if

I draw it with a slight curve,

the power peculiar to Aori will come out more.

Make a girl look cute with Fukan

Fukan's angle has the effect of making the girl look cute. This is because the effect of the eyes makes the girl look small or weak. It also has the effect of making the girl look young and childish. In this way, the range of expression can be expanded by using the eye level

I think it's easier to ~~~~~~~~ of it as a cylinder.
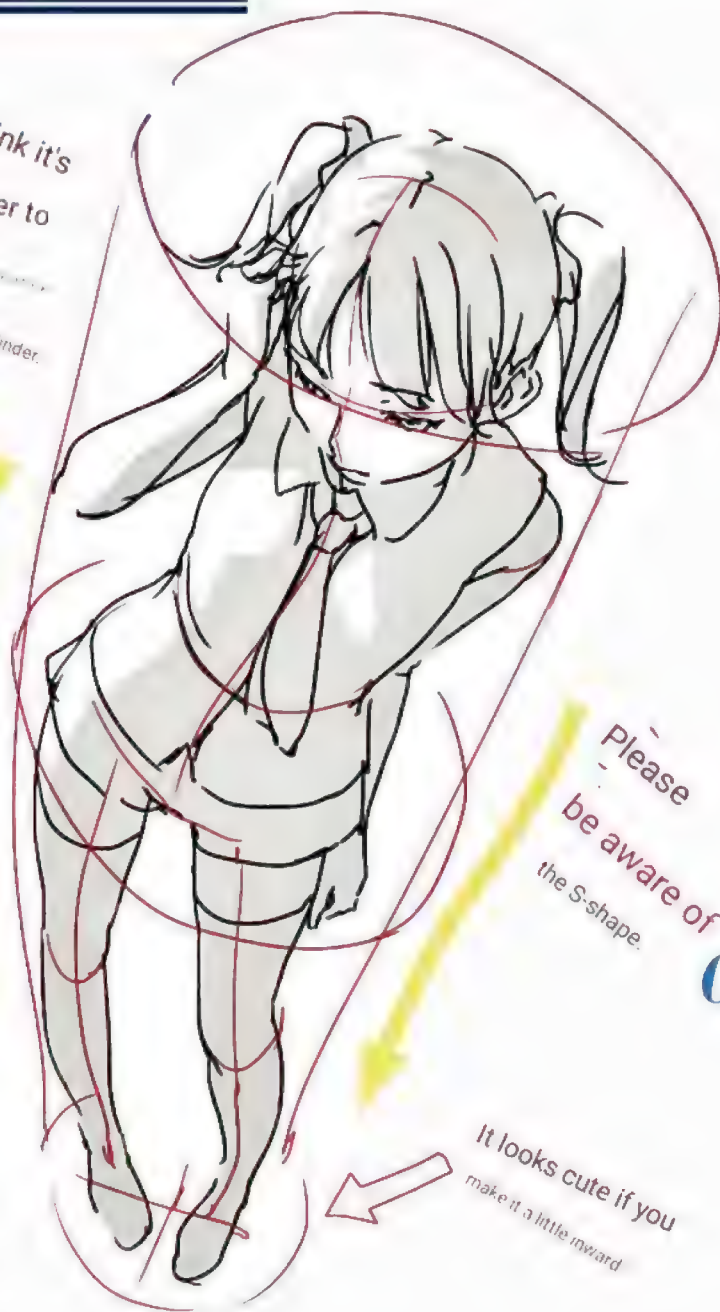
Please be aware of the S-shape.

Think of it as being inside a cube.
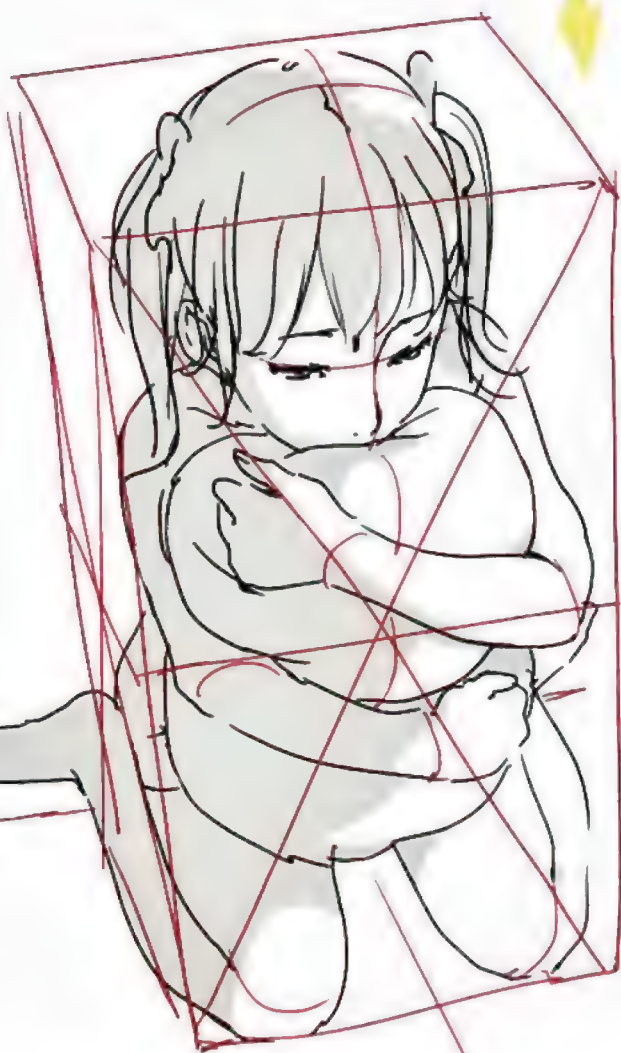
It looks cute if you make it a little inward

You can see the center and the middle by inserting an X line.

Rule 02 The

{ person is

Draw from the flow of your back }

Where do you draw from?

What are the steps you take when drawing a person? Especially for beginners, are you drawing only a part of the body first, such as the face with eyes? From the position of the face to the bottom? Isn't it somehow drawn along the outline of the body? However, that way of drawing will upset the balance of the body.

I was able to draw as I wanted, so when I think about my body next time, I have to grasp the whole body from scratch. What happens at this time is the so-called "pendulum state". Swing
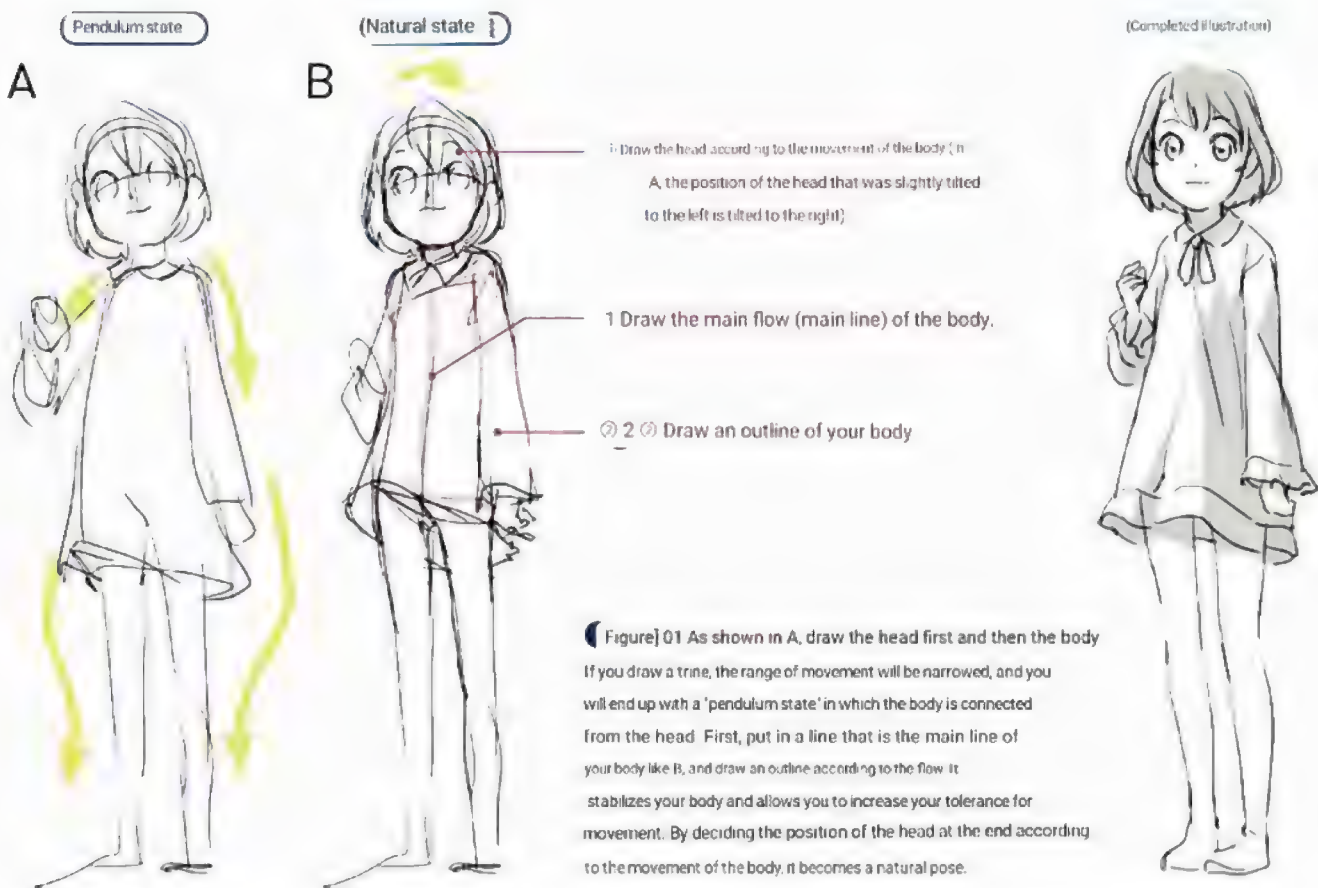
The child state means that the body is out of balance because the drawing is done from the face, and the body is hung from the head like a pendulum clock. To get out of this pendulum state, draw with the following in mind 01.

① Do not draw only the head first.

② Outline your body without looking at the overall balance Do not draw.

(③ Leave the protrusions such as the chest behind.

(Pendulum state)

A

(Natural state)

B

i Draw the head according to the movement of the body (in A, the position of the head that was slightly tilted to the left is tilted to the right)

1 Draw the main flow (main line) of the body.

② 2 ③ Draw an outline of your body

(Completed illustration)

❮ Figure] 01 As shown in A, draw the head first and then the body If you draw a trine, the range of movement will be narrowed, and you will end up with a 'pendulum state' in which the body is connected from the head. First, put in a line that is the main line of your body like B, and draw an outline according to the flow It stabilizes your body and allows you to increase your tolerance for movement. By deciding the position of the head at the end according to the movement of the body, it becomes a natural pose.

How to get atari?

The "flow of the back (back bone)" is important when drawing a person. The spine is the key to the skeleton that is important for humans to balance their bodies, and it is a very important part that can be used as a guide when considering the balance of the center of gravity when drawing a picture.

To draw a person, first determine the eye level as described in Rule 01. Next, determine the flow of the back, and while imagining the overall flow of the pose, take the atari of the head, hips, limbs, that is, roughly position it. This will ultimately result in a balanced posture 02. This way of taking Atari determines the overall flow and balance of the body, so it is necessary to take sufficient time to think and draw.
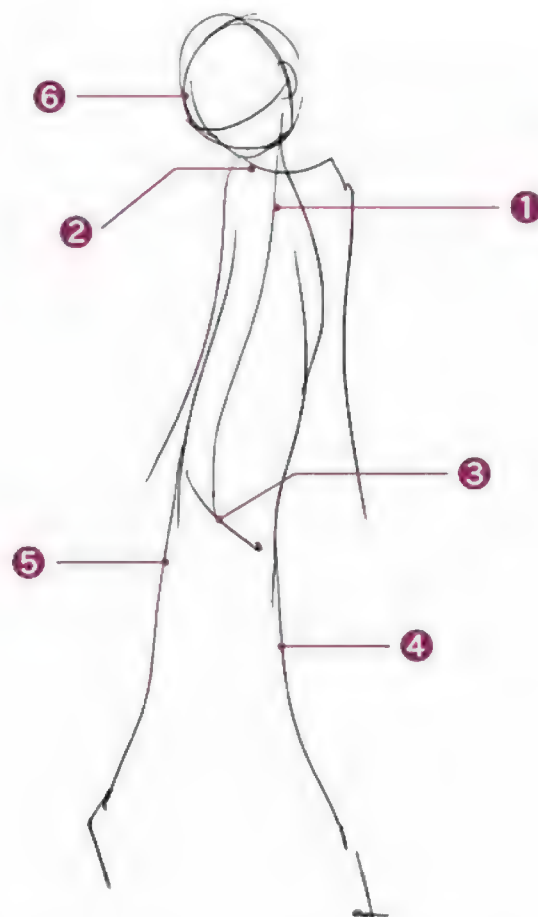
◀ Figure 02 How to take Atari

Basics of how to draw

(1) While thinking about the skeleton, draw along the flow of the body in the order of (1) to (6). The head is drawn at the end according to the body.

① I will draw meat on the skeleton. Try drawing the line as many times as you like until the shape is determined

(3) In Photoshop, lower the opacity of the layer to make it halftone, and use it as a sketch. Create a new layer and get ready to draw a line

④ Draw a line drawing based on the sketch. The sketches are just atari, so take the plunge and draw freely. Since the position and angle of the head have already been decided, it is OK to draw from the head at this stage.

⑤ 扎 I will draw while adjusting. Body Always keep this median in your head and draw
.

⑥ We will finish the line while considering the balance and three-dimensional effect of each part of the body.

⑦ Add shade while considering the unevenness of your body. If you can get a three-dimensional effect with, it is complete.

Be aware of the flow of movement

Even when drawing a moving picture, first draw the flow of your back while imagining the "flow of movement", and then decide the positions of your hips, legs, and head. If you draw the limbs first to show the movement, the overall balance will easily collapse. By drawing the flow of the back, moving pictures can be drawn while looking at the overall balance, and it will be easier to correct. 03

When drawing a movement, it is a good idea to actually try the pose of the movement yourself. Think about where the center of gravity is and where the limits of your body's movements are. If you have a large mirror, it will be easier to understand if you look at your body.

◀ Figure 03 Atari when there is movement
Basics of how to take and draw
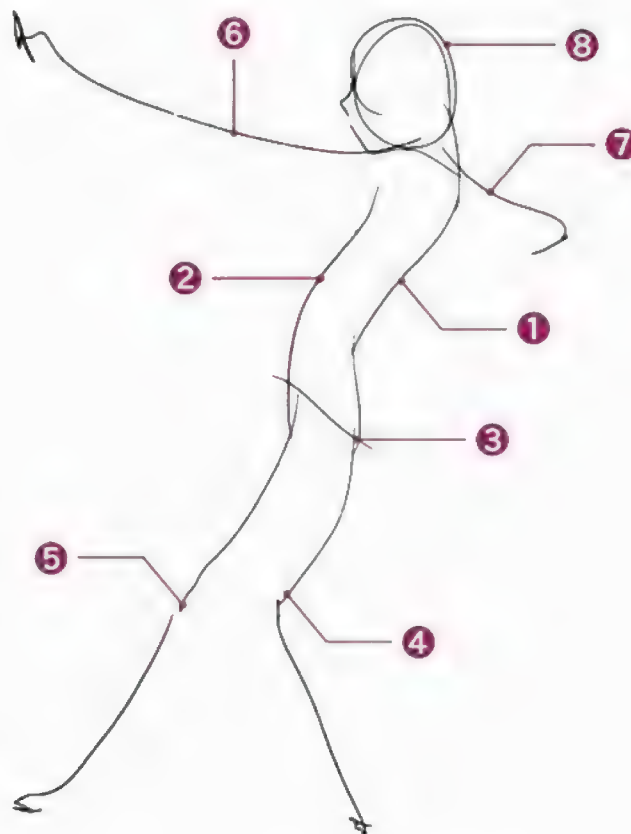
① Think about what kind of movement you want to express, the skeleton of the body, the line representing the flow of movement (draw the skeleton line. Here, while imagining the scene of being attacked by the enemy, in the order of ① ~ ⑤ I'm drawing.
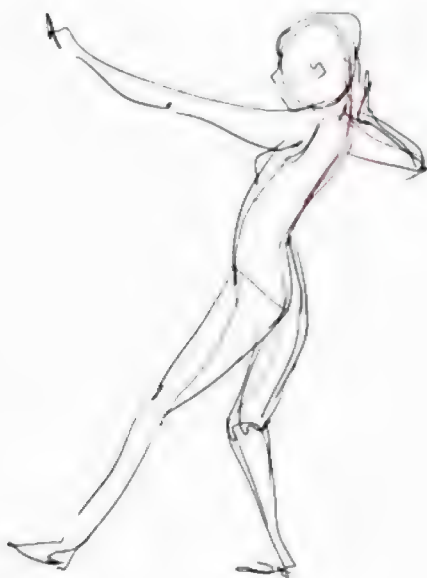
① Flesh based on the case. Watch out for the flow from your neck to your spine. After drawing, reduce the opacity of the layer in Photoshop to make it halftone, and use it as a sketch.

② Let's draw a line drawing based on the sketch. While imagining the movement, draw the facial expression and add the fluttering of the hair to express the wind

Consider the flow from ② and draw a moving arm. The appearance of clothes fluttering in the wind. Draw not only the body itself, but also the movements that make you imagine the situation.

⑤ Draw the flow from the back to the buttocks and legs. If you do not draw this flow, your feet will not connect to your body. It looks like a mere addition

⑥ Finish the surface by drawing the details of clothing such as pants and socks.

⑦ Add shade while considering the unevenness of your body. By increasing the area of the shade, you can express a thick body

NOTE

When copying a sample such as a photograph, it is better to draw with the idea of "raising" instead of "copying" the subject. Instead of tracing the shape mechanically, let's draw it while organizing and understanding the shape of the body with your head. By doing this, you can naturally remember the shape, structure, and flow of your body.

Lesson

{Draw Aori and Fukan}

Let's practice how to draw with Aori and Fukan. Both are difficult to draw until you get used to them, but you should draw the flow of your back first, determine the overall skeleton line (red line in the example), and then flesh it out. Don't forget to set the eye level.

Aori

Thinking about the ground,
I will draw the skeleton
of the body and flesh it out.

Considering

the flow of
a soft body

I will

draw.

(Eye level)

I will draw by considering
the light that
enters the bottom.

Futari

I will add some atari
and flesh it out. You can
also draw clothes
at this time.
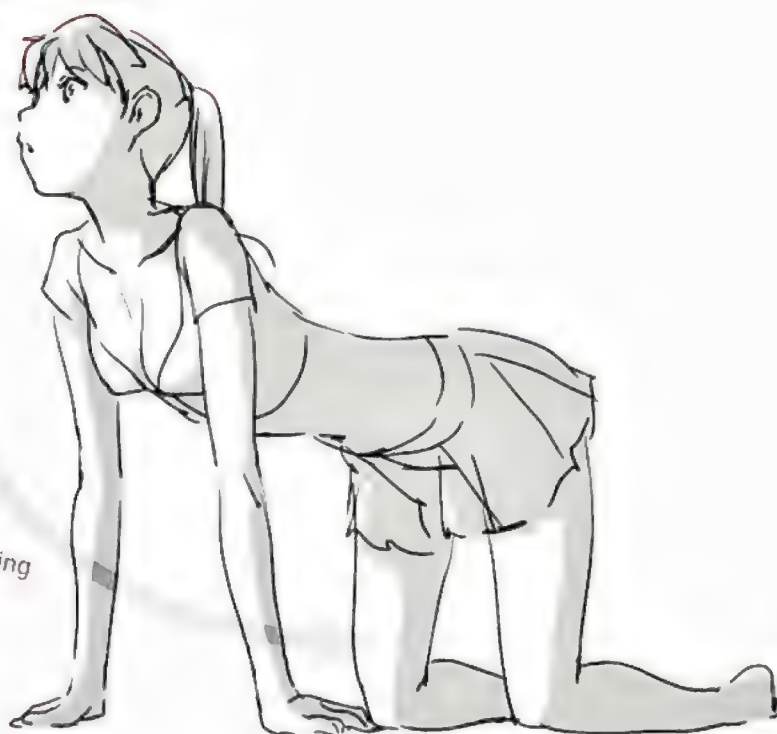
I will
draw the knees
considering that they
are in a high position.

I will draw the
arm toward the back.
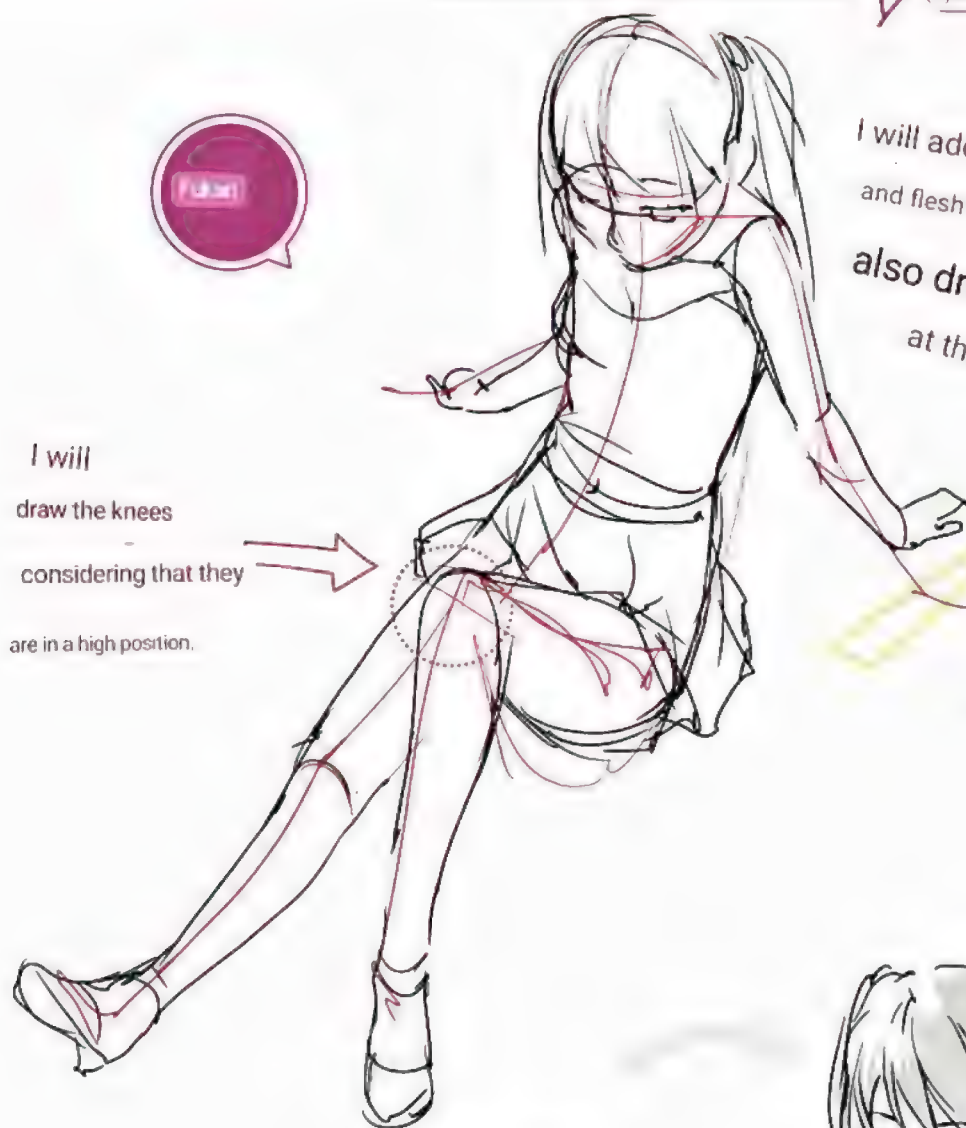
I will add
a three-dimensional
shade.

Let's go
around the light.

02

Draw the part you want to show first

Basically, you draw a person from the flow of your back, but once you get used to it, try drawing by 'drawing' the part you want to show the most first. By drawing and positioning the part you want to show first, it becomes easier to convey what you want to draw, and you can create assertiveness. Here, I set the buttocks where I wanted to show them and turned around. I tried to make it an image.

While looking at the whole head, I will think about the direction and expression.

(Skeletal line (Atari ~ sketch))

❸

Once the position of the buttocks is decided ... I will draw the body according to it.

❷

1

First of all, show the butt you want to draw. Decide the position and draw.

From here on, I like it, but first of all, I will draw from the butt that I want to show the most

A beautiful

butt line!

Next, add a little twist to create a sexy body line!

I tried to

put some movement

on my arm

Finally, calm

down and draw a face.

(Imported)

I want to show my butt, so let's

think about the light with

the light source that was on the butt

Column   Draw an illustration in Photoshop

In this book, examples are drawn using the image editing software Photoshop and a pen tablet. I will introduce the basic procedure, so please refer to it.

① Create a new layer and draw a sketch. Ray Decrease the opacity of the yer to make it halftone. (2) Create a new layer and create a line drawing based on the sketch. Draw everything on one layer

Instead, if you can draw the shape you like, create a new layer and draw each layer separately It will be easy to correct.

③ When the picture is completed, create a new layer for shadows. And move it below the line drawing layer.

④ Select a shade color. Tool to select shaded shapes Surround with and fill.

⑥ Completed by integrating the layers (in my case, I do not color it because it is a drawing method that makes the best use of line drawing)
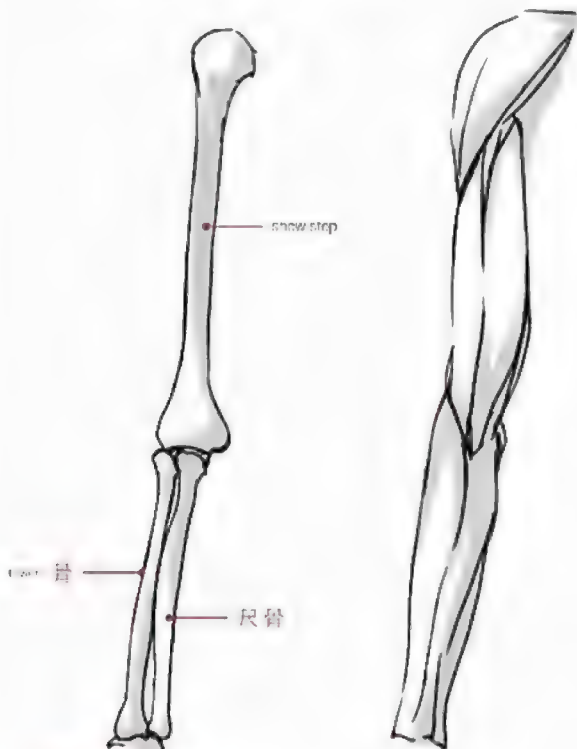
Rule *03*

Draw considering the
mechanism of the skeleton and muscles

Understanding how the skeleton and muscles work

Once the body is atari, it is dropped into the "skeleton" and "muscles". I think that there are many people who repeatedly copy the skeleton and muscles, but it seems that there are many people who can copy but have not applied it to illustrations. That's because I'm just trying to copy the shape, and I'm not thinking deeply about how the skeleton and muscles work. Of course, it is important to input the shape, but it is more important to understand how the skeleton and muscles work.

Consider, for example, the skeleton of the arm. "Why is there one upper arm" bone ", but the tip (front) of the elbow is divided into two" ulna "and" radius "?

[01] This is because the two bones allow for rotation and twisting, widening the range of movement and allowing for soft movements. In this way, by considering the mechanism and meaning of the skeleton, it becomes possible to express the limits of movement and the flow of movement of the human body.

Basic knowledge of how the skeleton and muscles work can be obtained through anatomical charts, but the important thing is to observe the actual human being. Go out into the city and observe people's movements and body shapes. It doesn't cost much, and the real thing is the best reference book.

図01 Left arm bone, right arm muscle

(twist) (usually)

Wrists look thin

Wrists look thick
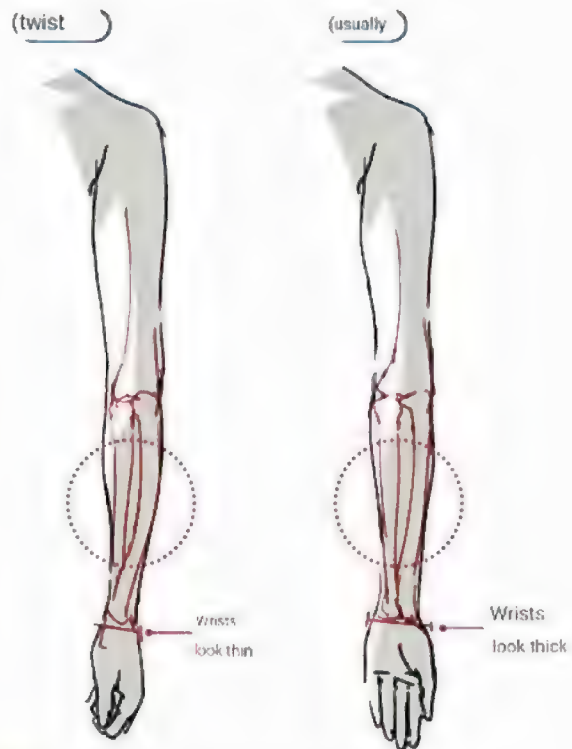
図 02 The left is the state where the thumb is in front. The bones rotate 90 degrees, forming two bones that intersect. The right thumb is on the outside of the body situation. The bones are lined up in parallel.

Draw with the skeleton and muscles in mind

Now that you understand how it works, let's think about what can be expressed in the skeleton and muscles. The skeleton is the skeleton of a person's movement, the balance of the center of gravity, the direction and limit of movement. One muscle should be understood as expressing the form and soft flow of the body.

Therefore, first consider the skeleton and determine the position of each part of the body in a well-balanced manner. Let's draw the mechanism of the skeleton in the form of a picture. 033 Next, be aware of the clean flow of the muscles and flesh it into the skeleton to create a beautiful form.

図03　How to draw with skeleton and muscles in mind

① Here, I drew the skeleton for easy understanding Even if you don't draw the skeleton itself like this, it is important to put the skeleton in your head and remove the atari of the body parts.

② Flesh based on the skeleton. Consider the three-dimensional flow of the body and the anteroposterior relationship between the hands and arms.

③ Complete with shade. It is OK if you can express the positional relationship and the three-dimensional effect of each part.

Lesson

{Draw a three-dimensional arm}

Let's think about the expression of a moving arm by dropping muscles into the skeleton of the arm. You can think of the two bones of the forearm as parallel to each other in the direction of flattening at one part of the elbow joint. Therefore, draw a line on the cross section of the joint along with the alignment of the bones. Then, the direction of the bone will be known, and the roundness of the muscle should be considered in a cylindrical shape accordingly. By doing this, you can draw a three-dimensional arm just by paying attention to the joints, so please try it.
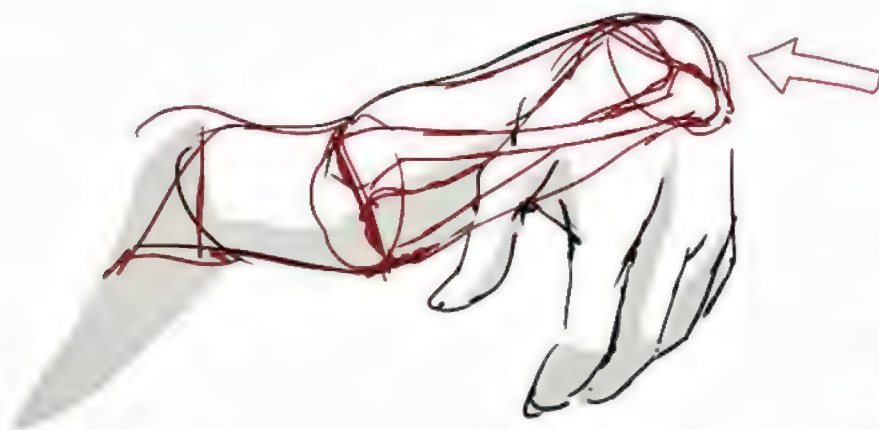
position of the joint and the cross section when sliced. At this time, consider the orientation of the flat surface of the cross section.

It is easy to understand if you think that the bones are parallel to the flat surface.

Lesson

{Draw with bones and muscles in mind}

Let's draw with the drawing method explained on the previous page. After deciding the position of the joints and taking a rough look, draw the body. For joints, consider a cross section that takes into consideration the direction of the bones and the roundness of the muscles (three-dimensional effect). Just by drawing with this in mind, you can create a three-dimensional picture.
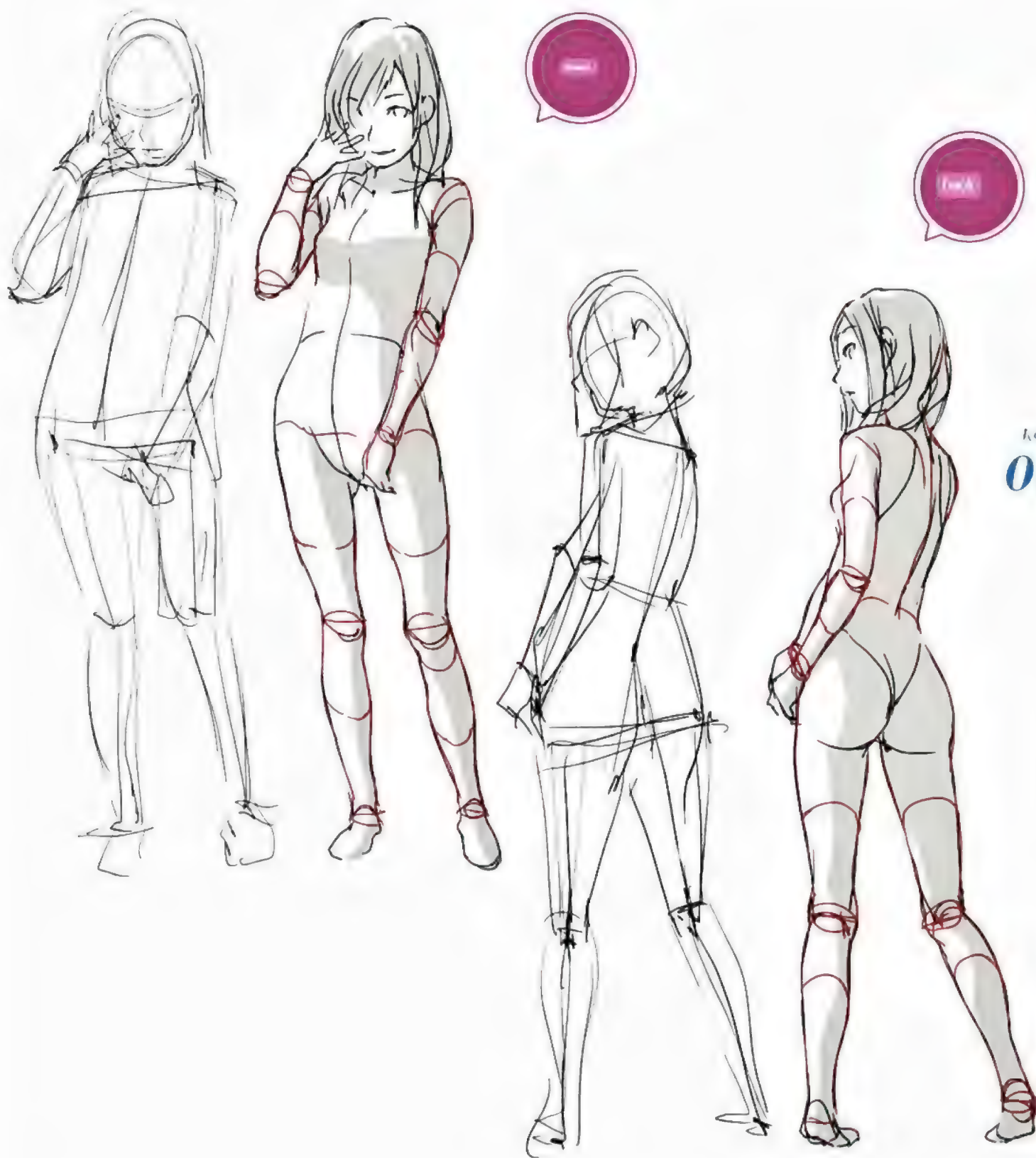
Rule *04*

Learn how to draw the body from the basic pose

Learn shapes from everyday movements

The basic shape of a person's skeleton can be learned from the movements we normally do casually. Everyday movements such as "standing" and "sitting" are simple movements, but they contain many things that are very important when considering the shape and balance of a person. Mastering how to draw Bose, which is a basic movement, is the first step in drawing natural gestures and movements

Think of a standing pose

The standing pose is a basic pose for drawing the whole body. 01 It contains a lot of basic information such as how to balance the body and how to set / move the center of gravity. By drawing this information in more detail, a realistic and natural character is created. `Let's raise the key points in drawing.
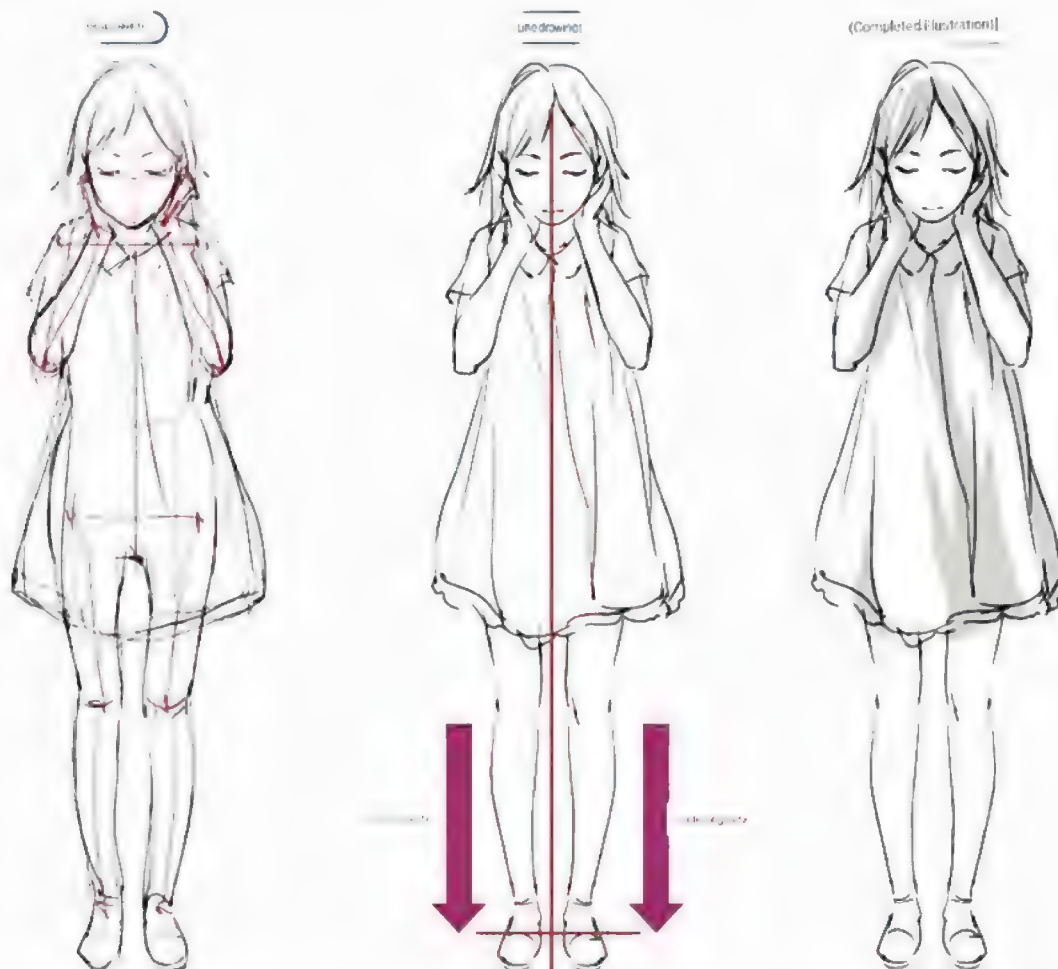
01 I drew a basic standing picture with a uniform left-right balance By slightly shifting the left-right balance with clothes etc , softness and a sense of life are created Be careful because perfect symmetry tends to give a mechanical feel The softness of the dress and the slightly depressed pose express the atmosphere of a gentle girl.

① Human skeleton

First, consider the skeleton, which is the axis of the body.
Let's draw a line that will be the skeleton while thinking
about how to make it stand

② Balance of center of gravity and weight shift

When drawing the skeleton line, it is important to consider
the balance of the center of gravity. Let's draw while
thinking about which side is the axis foot and how the
balance is taken

③ Emotional expression

It is natural to express emotions such as the forehead,
but it is also important to express the emotions of the body.
Express whether you are happy, sad, or angry by how you put
your strength into it, how you bend it, and how you bend it.

At a minimum, keep the above items in mind when
drawing. You might think it's a standing pose, but
it's a big mistake, and the standing pose is the
most difficult and requires skill, because it's a move.

You have to make the missing character look
"alive". The above items are needed to express this
"alive" expression. Of course, it is an
important item when drawing other poses, but standing
poses have less movement, so they are more
important. It can be said that it is difficult.

Think of a sitting pose

The above three items are important for sitting poses,
but sitting poses have more movement than standing
poses, so the range of expression is wider.
    In the case of a sitting pose, the point of contact with the ground is
very important. Since it is necessary to recognize the ground when drawing
the line of the axis that becomes the skeleton, instead of drawing the flow
of the back first, the contact patch with the ground. In other words,
there is also a way to draw from the buttocks 02 No matter where you draw
from, it is a shortcut to improve by considering the posture and the balance
of the center of gravity (where the center of gravity is in the front,
back, left and right).

koli
04

02 In order to be aware of the contact patch with the ground, it may be drawn from the skeleton line (blue line part) of the buttocks. This will give the painting a
sense of stability and create a well-balanced work. Here, I tried to depict how my shoulders were weakened and I was a little worried and depressed. The facial expression is laid-back,
and I feel like I'm lost in thought by staring at one point

Lesson

{Draw a basic standing pose}

Standing pose does not mean standing upright and immovable. The gesture changes depending on the emotions you express, and your personality looks different depending on whether you take the center of gravity in front or behind. The expression of the standing picture will change depending on the character you want to draw, such as liveliness and the back, so please try various standing pictures.

前To

During heavy movement

The center of

Gravity is in behind. Before

moving your foot

forward and moving

the center of

gravity. It feels

like you're a

little fluffy with

your hands

folded behind you ~

Behind

Since the center of

gravity is balanced

it is in

the defensive

body, so

it makes you a

little shy girl

後らで

Since the

battans of the
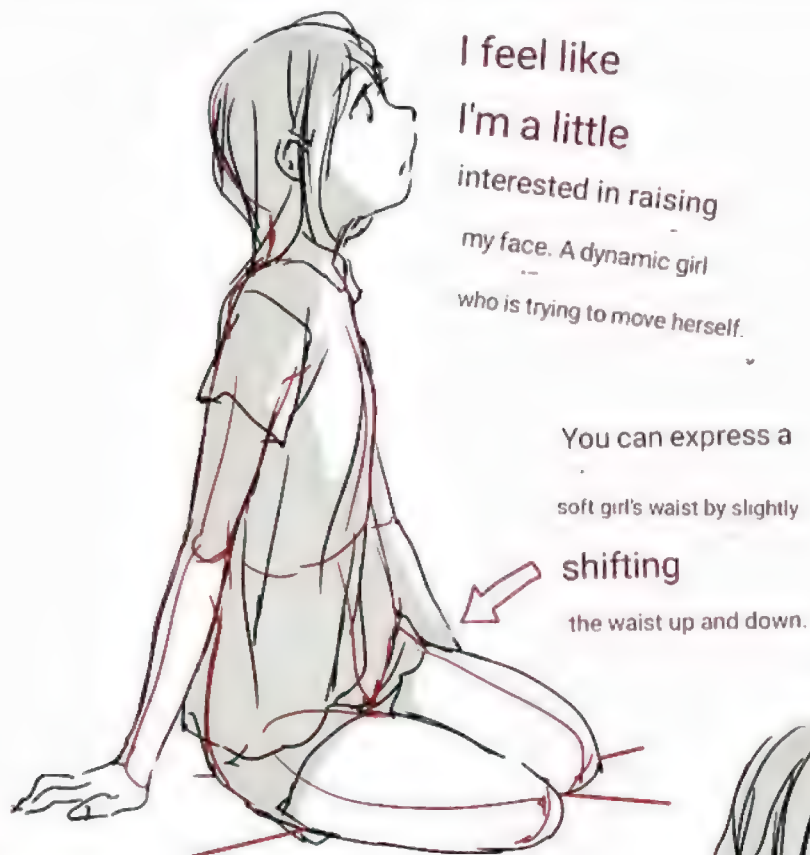
taken, the

front legs

can be moved freely

Waist

As an axis

While

thinking about

supporting the body

I will draw.

Center of gravity balance is even on

the left and right

{Draw a basic sitting pose}

Like the standing pose, the sitting pose also makes the character's emotions look different depending on the gesture when sitting and the balance of the center of gravity. In addition, the character is given a life by making movements such as shifting the balance of the left and right hips up and down.

I feel like

I'm a little

interested in raising

my face. A dynamic girl

who is trying to move herself.

You can express a

soft girl's waist by slightly

shifting

the waist up and down.

04

The position of

the head is lower, so

the position of

the shoulders is higher

I'm a little leaning

forward, so I feel a

little disappointed.

I'm sitting

like this, so

I'm leaning forward.

Do you feel like

you're sitting flat and

you're ready to go!

Think of

the ground!

Draw a twist pose

Twisting movements are one of
the basic daily movements, but the
shape of the body becomes more
complicated. Twisting the body means
partially rotating it. The areas that
can be twisted are limited, and the
areas that move the most are
the shoulders, chest, neck, and head.
The lower half of the body can also
be twisted with the hip joints,
knees, ankles, and toes.

With the image
to rotate

I drew a slightly
twisted pose to show
the shape of my back.
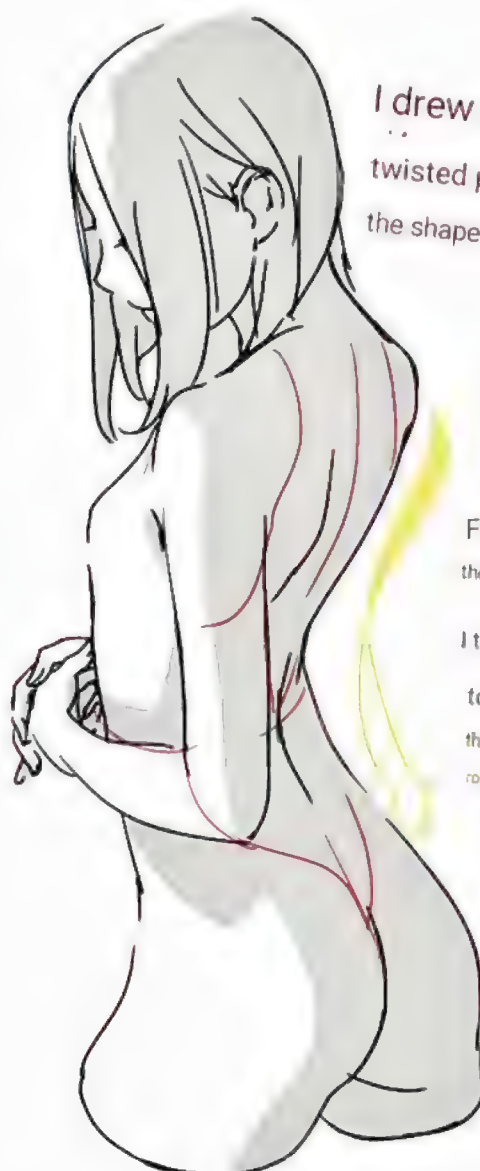
First, consider
the shape of your back

I think it's easier

to understand if you
think about the feeling of
rotating around the spine

Think of
a bone aid!

Let's
draw the
meat of the
waist. Reality
will come out.

from various directions
please look.
Once you
know the shape,
the
rest is fine.

Try to draw
with the bulge
of the

It is rotated
about 90°

It's
spinning
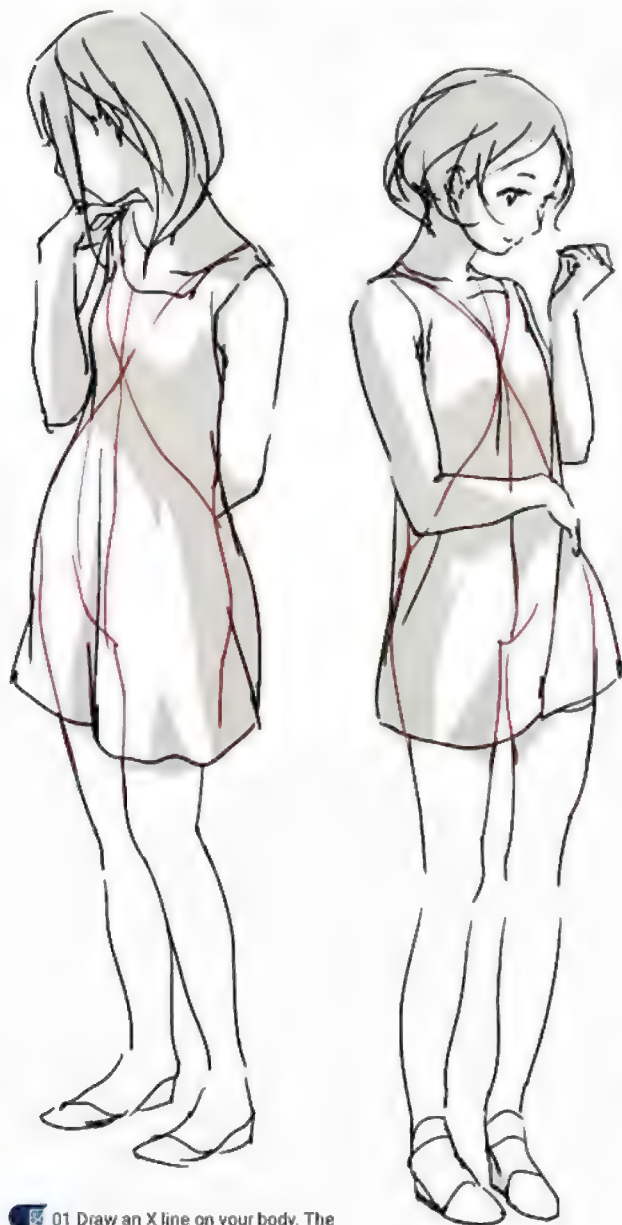about 45°

Balanced
with upper
body and legs.

04

The shape of the body is captured by the X line and the Y line.

Chest and back captured by X-line

To get a sense of the center of the body and the three-dimensional effect of the chest, it is a good idea to draw an "X line". The intersecting part of the X line becomes the center of the body

Therefore, consider the median line (center line) using this as a guide. The median plane shows the vertical flow, but not the horizontal flow. In that respect, the X line is convenient and easy to understand both vertically and horizontally.

The X line is also a guide when drawing the waist. Draw an X-line from your hips to your hips. The point is to be aware of the tension of the waist from the constriction. **図01**。

You can draw the line as a guide at first, but once you get used to it, you can create a more three-dimensional expression by assuming the bulge of your chest. 0203 Also, by drawing the X line, you can see the unevenness of the surface of the body. It will be easier to wear, so it will be easier to imagine clothes that are in close contact with your body.

図 02 Lets draw the X line while paying attention to the three-dimensional roundness. Once you know this line, you can easily draw it when you draw a bra.

図 01 Draw an X line on your body. The intersection of the lines is the center of the body. Draw the line from the waist to the buttocks

In addition, the back is also very easy to understand when considering the X line. Left and right of the back by drawing an X line

You can see the difference in balance, and the spine line is also drawn It will be scooped 04).
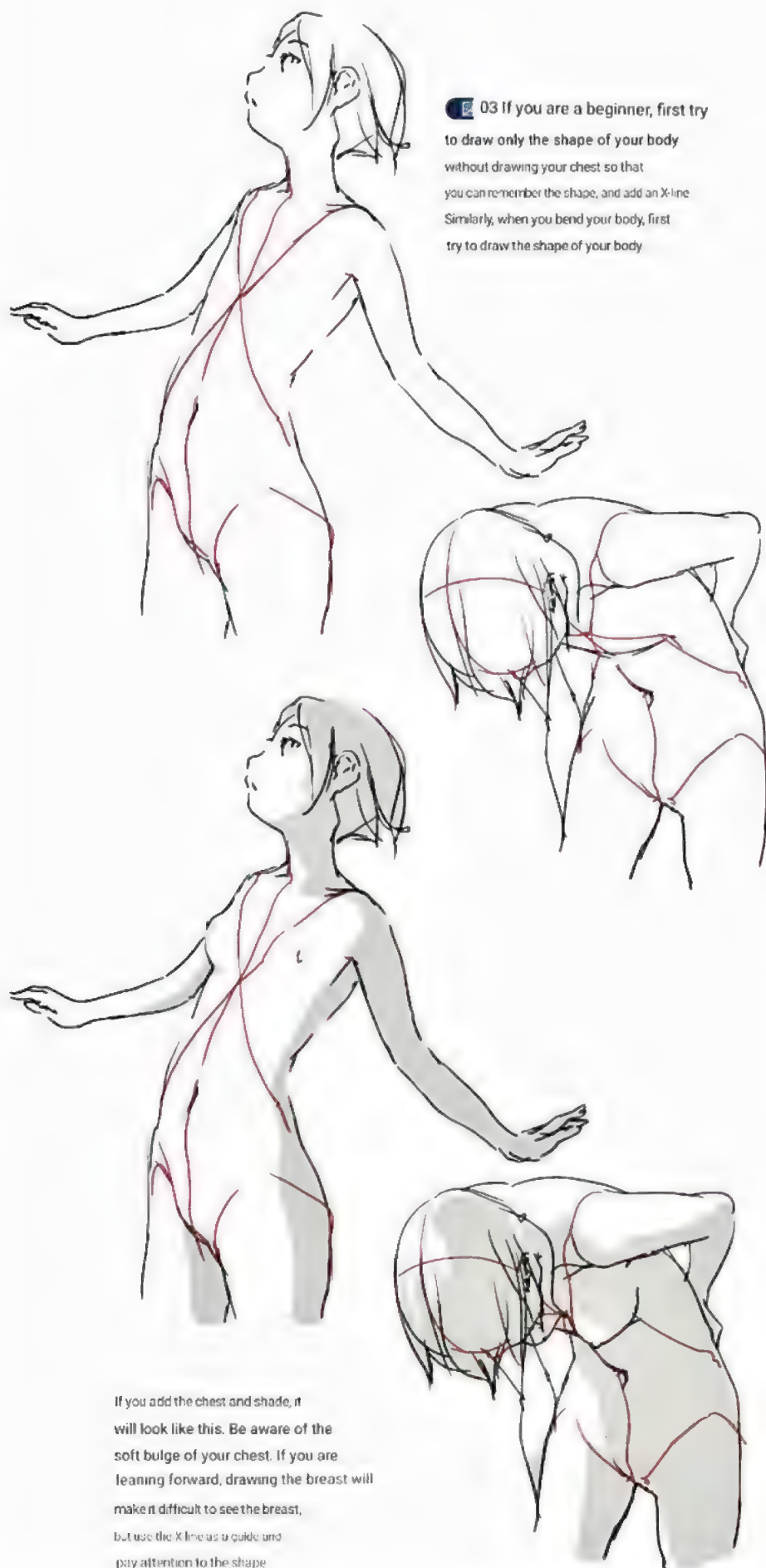
03 If you are a beginner, first try to draw only the shape of your body without drawing your chest so that you can remember the shape, and add an X-line Similarly, when you bend your body, first try to draw the shape of your body

If you add the chest and shade, it will look like this. Be aware of the soft bulge of your chest. If you are leaning forward, drawing the breast will make it difficult to see the breast, but use the X line as a guide and pay attention to the shape

04 By putting an X-line on the back, it becomes easier to think about the sharpness and flow of the shape, and at the same time it becomes easier to grasp the erection structure. In addition, if you add a line of pants, it will be a good idea when drawing clothes, and it will also be a guide for the length of your legs

Crotch and buttocks are captured by the Y line

On the other hand, the lower half of the body should be considered as a "Y line".

cormorant. First, consider the balance of the crotch with the Y line I will try. When the center of gravity of the body is tilted to either side, the upper lid line (hip joint line) and the lower one line (thigh line) of the Y-shape move. Masu 206 Shift the upper and lower lines of this Y-shape

So, the three-dimensional effect and reality of the body come out. It is often said that the buttocks are considered as triangles, but it is also good to catch this with the Y line 07 This line ❱. is also a guide when drawing a swimsuit increase. As for the buttocks, the balance of the upper and lower Y-shaped lines changes depending on the movement of the body 08 ❱.

(Stand on both feet)

A clean Y line is created
at an equal rate on both feet increase

(Spread your legs out)

When the left foot is spread out as shown in the figure, the upper part of the Y line shifts to the left and the lower part flows from left to right. If you spread your right foot out, the direction will be reversed

(Cross legs)

If you cross your left foot forward as shown in the figure, it will gather in the center of the Y line, and the lower part will flow slightly from right to left. If you cross your right foot forward, the direction of flow will be reversed

図05 The crotch can be caught by the Y line.
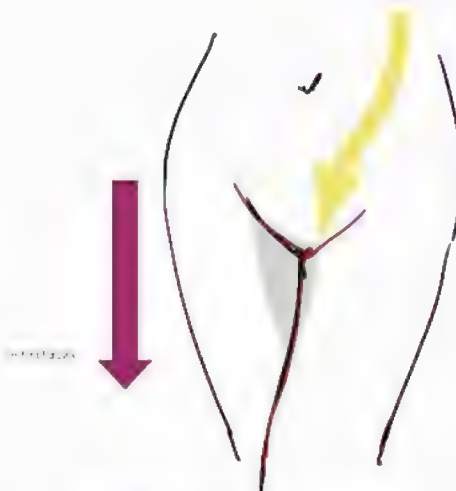
図 06 The tilt of the center of gravity of the body moves the upper and lower lines of the Y-shape

If you bend your legs, you can see that your hips
also move relative to the Y line. The flow from the
spine to the buttocks is important because it
is the center of the body.

Flow from the spine to
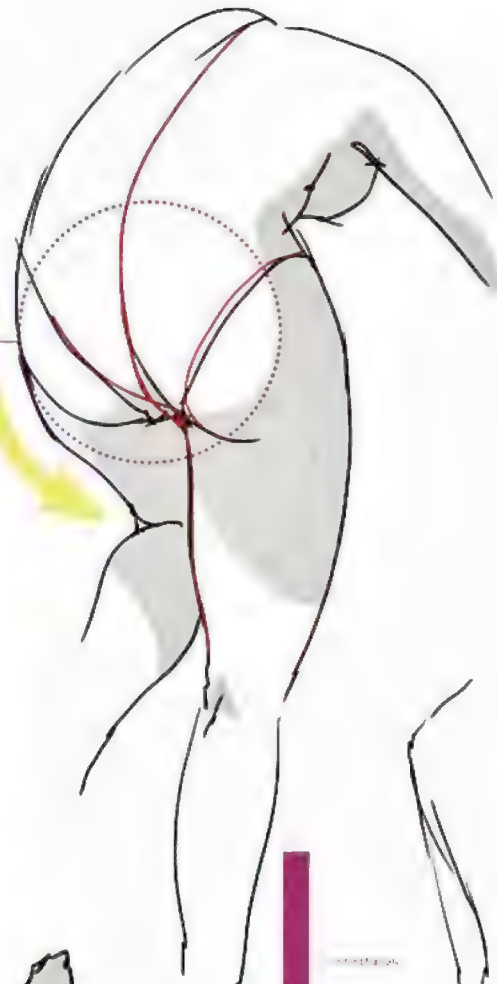the buttock...

In the standing pose, the guideline
for the Y line is the dimples
on the buttocks

06 Like the crotch, the buttocks depend on the inclination of the center of gravity of the body.
The upper and lower lines of the Y-shape move.

02 It is convenient to think about the movement of the buttocks and the

Lesson

{Grasp the roundness of the chest with the X line}

By drawing an X-line, the unevenness of the body surface such as the bulge of the chest can be expressed as a convincing

shape rather than somehow. In particular, I think it is difficult to express the bulge of the chest as a surface

(shadow) or a line, but by using the X-line, you will be able to improve the shade of the chest.

It will be easier to understand when drawing the chest by consciously pulling the three-dimensional shape of the body instead of just pulling the meline.

It flows to the waist.
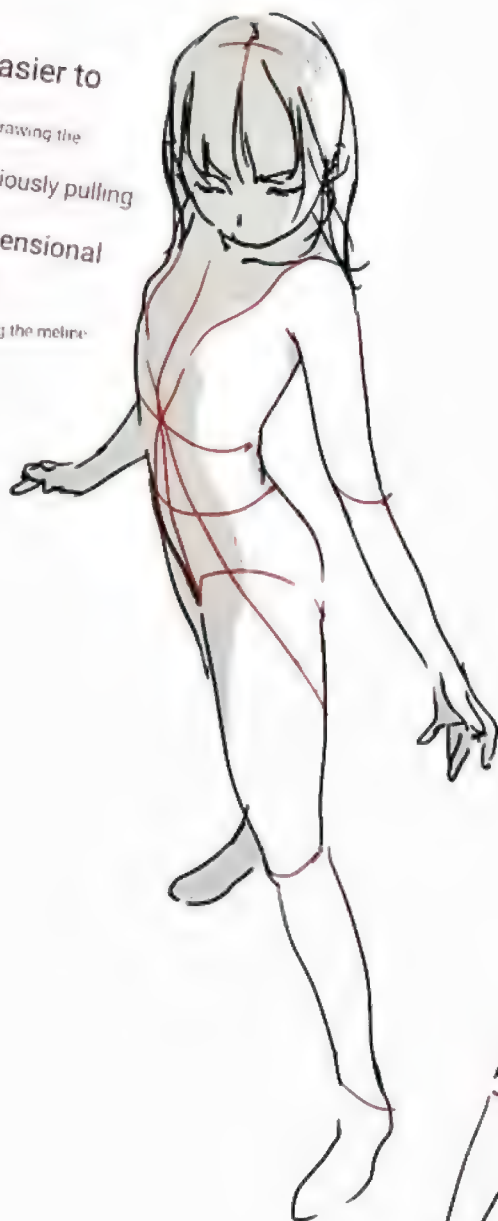
In the case of such a pose, I also draw the top of the chest to draw the meline, but let's draw with the independent line in mind.
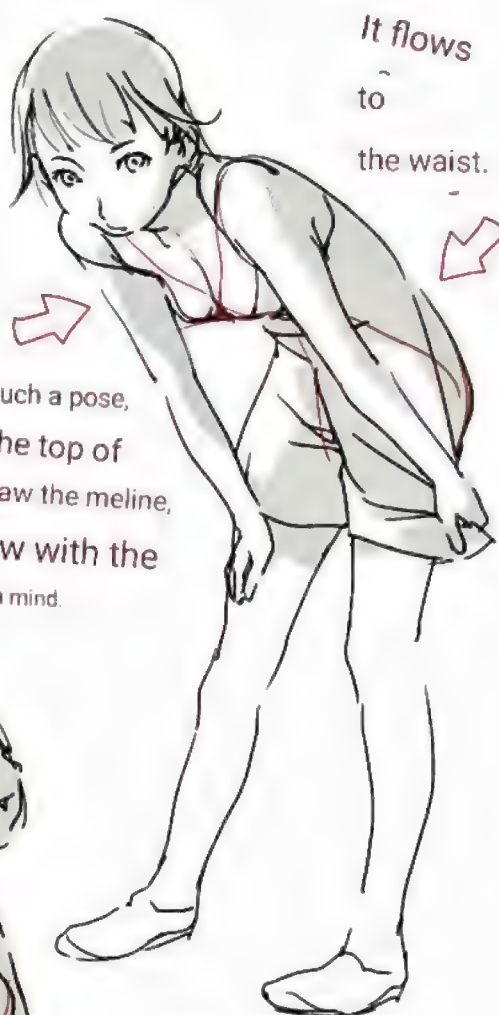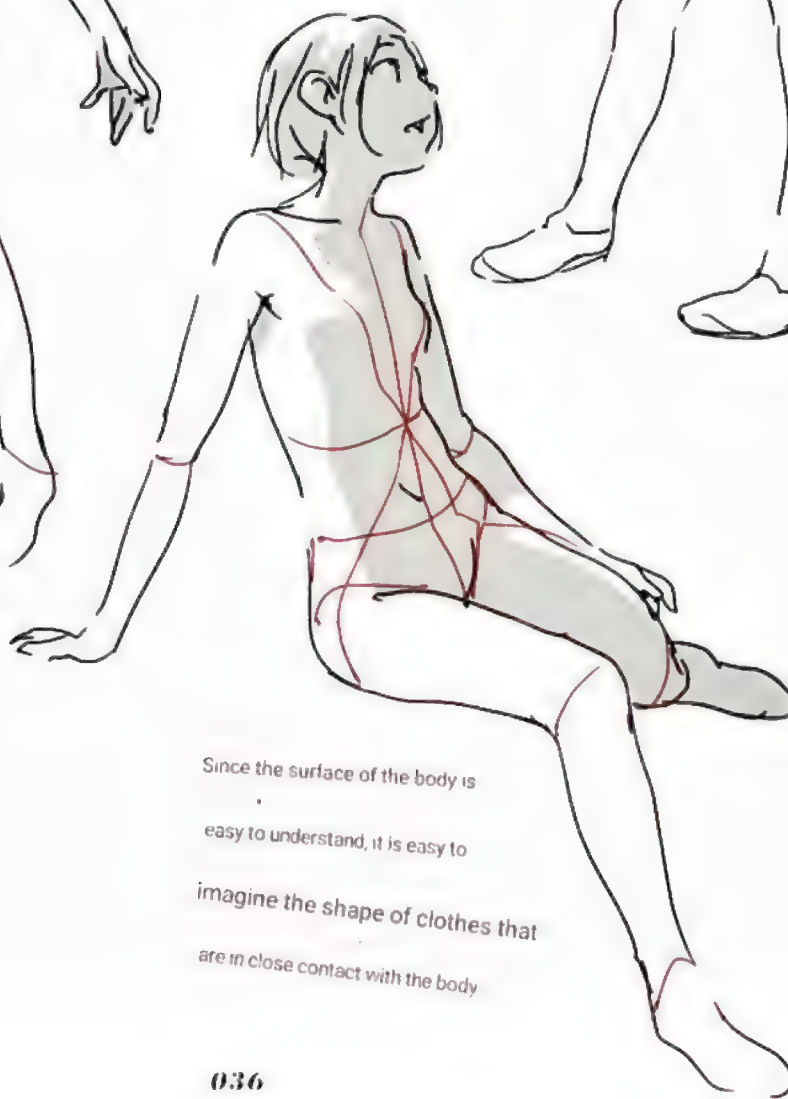
Since the surface of the body is easy to understand, it is easy to imagine the shape of clothes that are in close contact with the body

036

{Relationship between hip / foot movement and V-line}

The upper (hip joint) and lower (thigh) lines of
the Y line shift to the left and right as the left and
right hips and legs move. There are various balances
depending on the soft movement of the hip joint
and the center of gravity of the body, so take a
closer look.

Seen from below a little. It
looks like this. By drawing
the line in the center that
flows from the buttocks to the front,
a three-dimensional effect and
reality come out.

Before
tears

*

It works
like this.

The part is 05

Work on the left foot
side of the shaft foot
to balance it

It is balanced
by the shaft foot and Y.

When you put your legs
forward, it's easier
to think that you should put
your hips forward from this line

Rule 06

Be aware of the connection

between the limbs and neck

Also draw wrists and ankles

手 The trick to drawing body parts such as limbs is obvious, but you will always be aware that those parts are "connected to the body." It is important to learn exactly how to draw the details of the limbs. However, when I try to draw the whole body, sometimes I can't draw the part of the connection with the body well.

01

The lines of the body are connected without interruption. Therefore, when learning parts, we recommend that you be aware of the connected parts of your body, such as the wrists and ankles, and draw those connected parts at the same time

A

○

❶ ❷ ❸ ❹
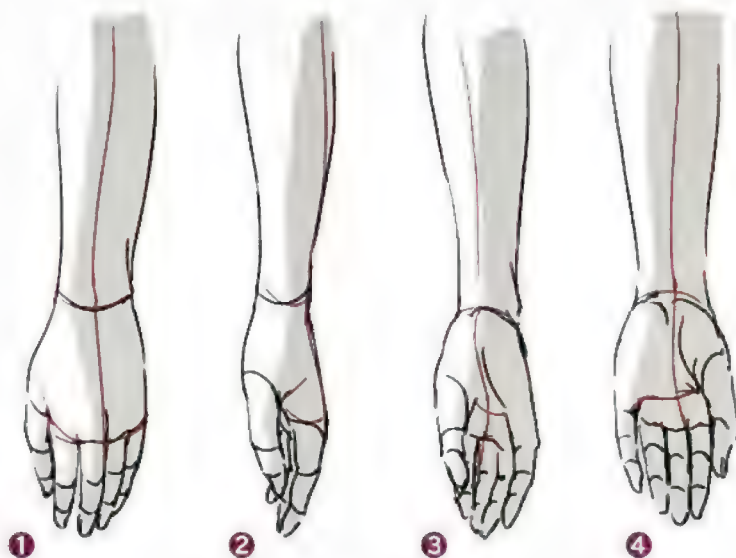
01 Let's compare A and B

cormorant A is an example where the arm connection is correct, and B is an example where it is bad. There is a rule in the connection between hands and arms. When the palm and back are visible in front, the arms appear flat and thick, and when the sides of the hands are visible, the arms appear thin. This is because the hand does not rotate only on the wrist, but on the elbow. Let's remember

B

×

❶ ❷ ❸ ❹
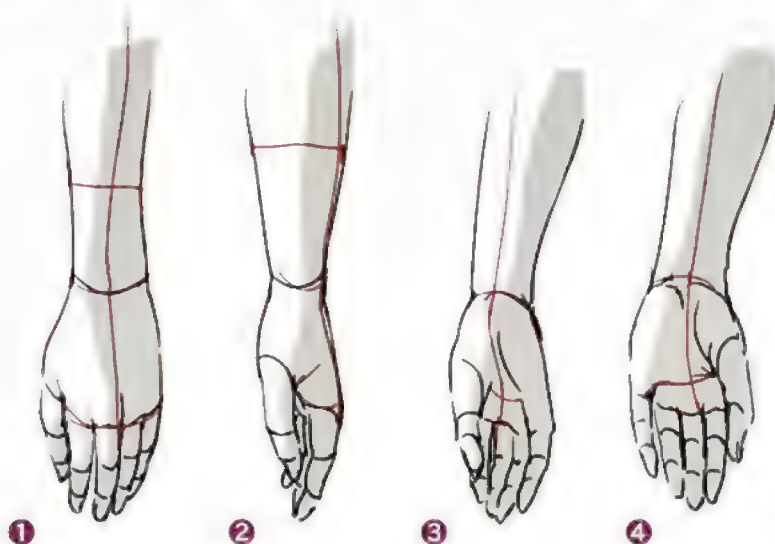
① When you can see the back of your hand, your arms will not be thin.
② When you can see the side of your hand, your arm will not get thick. ③④ Hands and arms are not connected diagonally. Certainly, if you bend your wrist forcibly, it may look like this, but be aware that it will not connect with such a stretched feeling when it is naturally lowered.

Draw by connecting the neck and back

It is easy to think that the neck is just the part that connects the head and back, but in fact, it is an important part that the balance of the upper body is determined by the position where the neck is attached. There is a single line flowing from the back of the head to the neck and back. Keep in mind that your neck and back are connected, whether viewed from behind, from the side, or from the front.

To draw a beautiful neckline, it is important to be aware of the triangle that connects the three parts of the neck, shoulders, and collarbone.

图02 . The clavicle is the bone that supports the shoulders and acts like a balance around the neck. If you draw with such a function in mind, it will be easier to determine the position and balance of the neck, shoulders, and collarbone.

The trick to drawing the neck from behind is to capture the muscles on the back of the neck as triangles. If you remember this triangle, you will be able to think three-dimensionally about the shirt's gouge and the string around your neck. 04 .
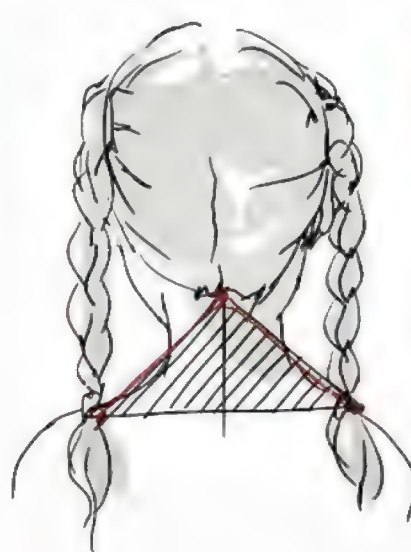
图 02 Nape triangle. The bones support the neck like a balance.

图03 The back of the neck is also captured as a triangle

图 04 If you remember the triangle on the neck, you will be able to think and draw the neckline of the shirt in three dimensions

Lesson

{Draw a hand}

The hand is roughly divided into three parts: fingers, palm, and back of the hand. Let's draw while thinking about how to express these three parts. For example, the palm has an image of a flat surface, the back of the hand has a stiff image with visible bone lines, and the fingers have four fingers and a thumb that works independently. You can draw a more realistic hand by understanding the direction and shape of the movement while considering the function of each part.

It gradually goes down to the little finger.

Think about how **much the** joints are bent when you bend your fingers.

Think about the wrist connection!

I can't see the back **side.**

The wrist connection is represented by a line.

Think about the flow of your fingers.

Think about the orientation of your

NOTE
Don't think about your hands alone, be sure to think about your wrists, and be aware that they are connected to your arms.

Think about

the wrist

connection!

When viewed

from the front,

connecting the joints forms

a triangle.

結構肉厚

is.

I think it's easy to

understand if you

divide the parts into

three parts,

Think of
the palm as
three
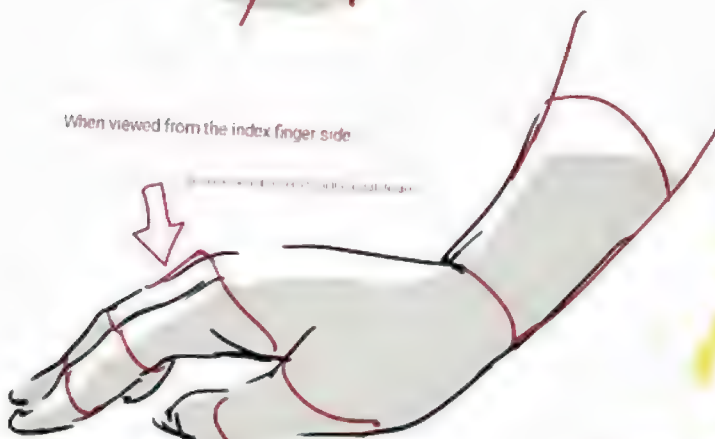**parts.**

The base of
the finger is
not straight.

I wonder if
the joints are easy
to understand

When viewed from the index finger side

Think about

流水

your wrist!

Seen from the

side, it looks like this.

I wonder if the index finger can be

Lesson

{Draw a foot}

The toes are also divided into four parts: toes, soles, insteps, and heels. Let's draw while grasping the shape and function of each part. The part of the foot that touches the ground changes depending on the movement. Considering the flow of movement, natural foot movement and movement Let's draw.

The flow

Be aware of the sneakers on your feet and connect them to your ankles

The whole is in the shape of a triangle when viewed from the front of M.

Ankle flow.

It will flow from the calf to Achilles in the same way.

Seen from behind, it looks like this. Be aware of the connection between the Achilles tendon and the Achilles tendon. There are ankles on both sides

It looks like this when you raise your heels. This part captures the ground.

Seen from behind, it looks like this. Think about the muscles in the back of your foot and draw I think it is easy to understand if you distinguish by the red line

From sneakers to feet!

Seen from below, it looks like this. It is important to remember the overall shape of the foot.

It looks like this when you raise your legs a little when viewed from the front. Think about what you can see and draw

{Draw the nape of the neck}

The neck muscle is an important part that connects the head and body, so a natural neck connection is possible.

I have to draw. The neck from the spine to the back of the head

A good grasp of the flow and the shape around the neck from the neck to the collarbone and shoulders

Grasp and draw a natural nape.

It is important to

consider the flow of the ribs

and the roundness of the

Since the ribs flow from the neck

to the shoulders, if you think

about the ribs in advance and draw the

shoulders, you will be able to draw a three-dimensional

and beautiful neckline

06
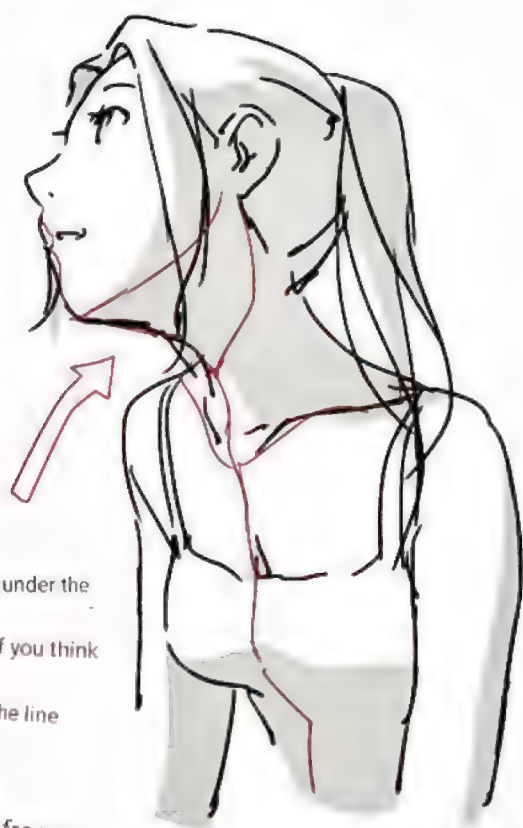
Draw under the

chin. If you think

about the line

that

flows from under your

ears and connects to

your throat, you can easily understand

the base of your chin.

You can

see the position

and flow of the

surface from the neck to the shoulders.

Think about the shape of your body when you raise your arms

Raising your arms also raises your shoulders and neck. Draw while considering the raised shoulder line and how the neck falls forward.

First consider

the shape and

movement of your back,

chest, and abdomen when

I will draw
the chest later.

Consider the flow

that spreads from the

spine to the left and right

The flow of
the spine also

changes the movement

of the muscles.

Let's draw soft muscles

I drew

it with a real seal.

My chest
rises a little.

I will draw
the chest

later. First of
all, let's draw
the body firmly

Remember the

shape of your back

Be aware of the

flow of muscles

when drawing

The red line

shows the flow

that spreads

to the left

and right around

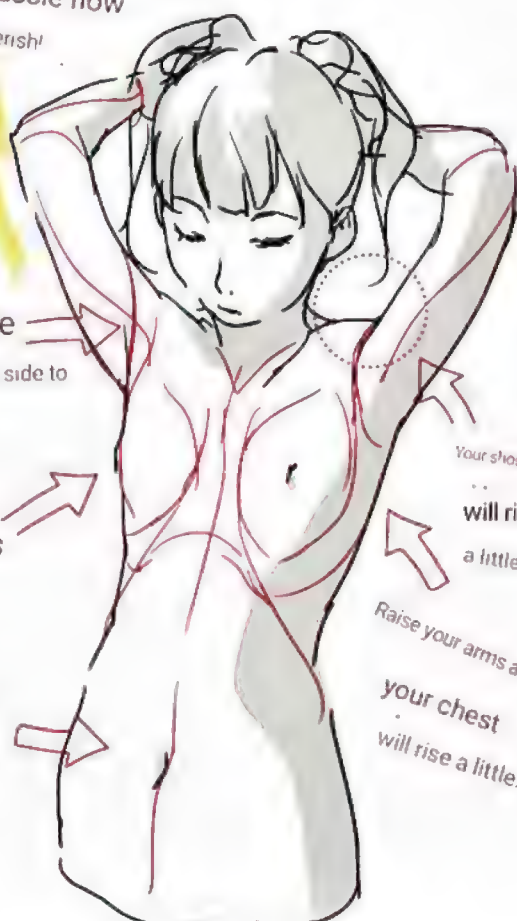the spine. Let's

think and draw.

Let's look at it from the front

Muscle flow

cherish!

There is

a line like

this from the side to

the shoulder

The chest is

slightly retracted

and the abdomen

is pushed forward.

Your shoulders

will rise

a little.

Raise your arms and

your chest

will rise a little.

Column — Observe and draw & excerpt and draw

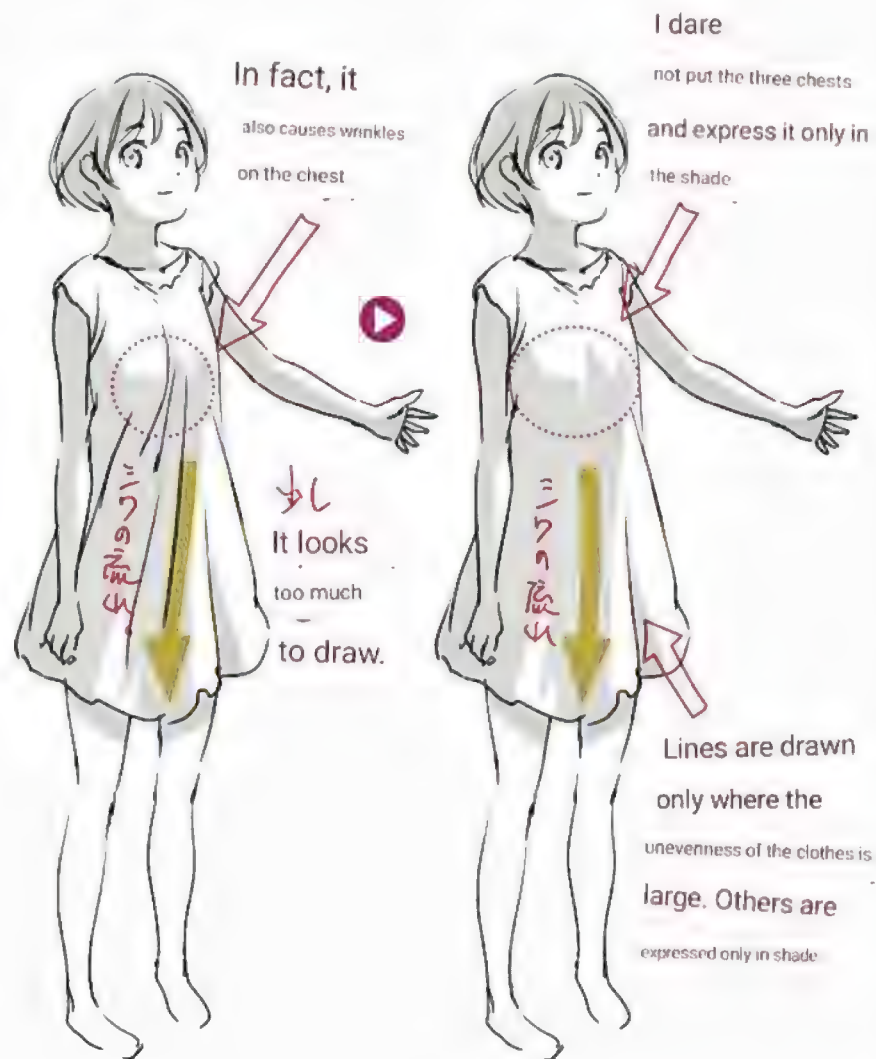If you can't draw well, take a look at your body. See and observe the real thing. This is a quick and accurate method. For limbs, for example, observe the direction in which the joints bend, the position where 男 they bend, the direction in which the skin flows, and how wrinkles form

Also, if you wonder what the body shape of this pose is, try it For example, it is difficult to fold your arms just by thinking with your head, so let's actually fold your arms in front of a mirror or a glass window and see how the arms cross and the area where your hands are hidden. If you have any doubts, try it immediately and it will remain in your memory.

The crushing condition of the legs and thighs when sitting,

Knowledge of the swelling of the muscles when the jaw is bent is required, so let's try and observe it. After observing, it is important to draw on the spot as much as possible. By doing so, you will become one by one.

Once you have mastered the basic knowledge of drawing the body, it is a good idea to extract the expressions according to the pattern. For example, when drawing a moe character, wrinkles are originally drawn in this part, but if you draw wrinkles, you will be able to choose not to draw wrinkles because the balance of the pattern will be lost. 201 I do not even know).

that wrinkles will be drawn. The quality of the finished product is different from that of drawing with, so first of all, 男 lets get various knowledge depending on the view

In fact, it also causes wrinkles on the chest

⊳

↓し It looks too much to draw.

I dare not put the three chests and express it only in the shade

Lines are drawn only where the unevenness of the clothes is large. Others are expressed only in shade

01 Wrinkles are a pattern It is necessary to draw together. You may dare to draw a lot of wrinkles, but always pay attention to the balance with the pattern when drawing

huh
06

The three-dimensional face is determined by the shape and position of the parts

Know the length between the eyes and ears

When you draw a face, do you ever say, "Something is flat and doesn't have a three-dimensional effect, but I don't understand the reason ..."? A face that I want you to keep in mind for such a case. There are tips and methods for drawing three-dimensionally.

The reason why the drawn face looks flat is that the part (length) between the eyes and ears cannot be expressed well.

Because. The distance between your eyes and ears is longer than you think. If this is shortened, it will be flat

because there is no depth between the eyes and ears (side of the head). To make it look three-dimensional, position parts such as eyes, ears, and nose while keeping in mind that the head is egg-shaped 01 ❭.

A

✕

B

◯

01 A has a short distance between eyes and ears, and the face is flat. By taking a distance like B, you can make it look three-dimensional to some.

The ears are located approximately in the center of the head when viewed from the side 02 and are located outward in a V shape when viewed from the top 03. Note that the eyes are on the front of the head, while the ears are on the sides of the head. It is important to understand that the back of the head is half the amount of the head even from the ear to the back.

The shape of the ear is a concave shape in the center like a parabolic antenna to pick up sound. There is also a wavy part on the surface like a gyoza. When drawing the ears, the deciding factor is how far to draw the wavy part and the shape of the ears. 図04 .
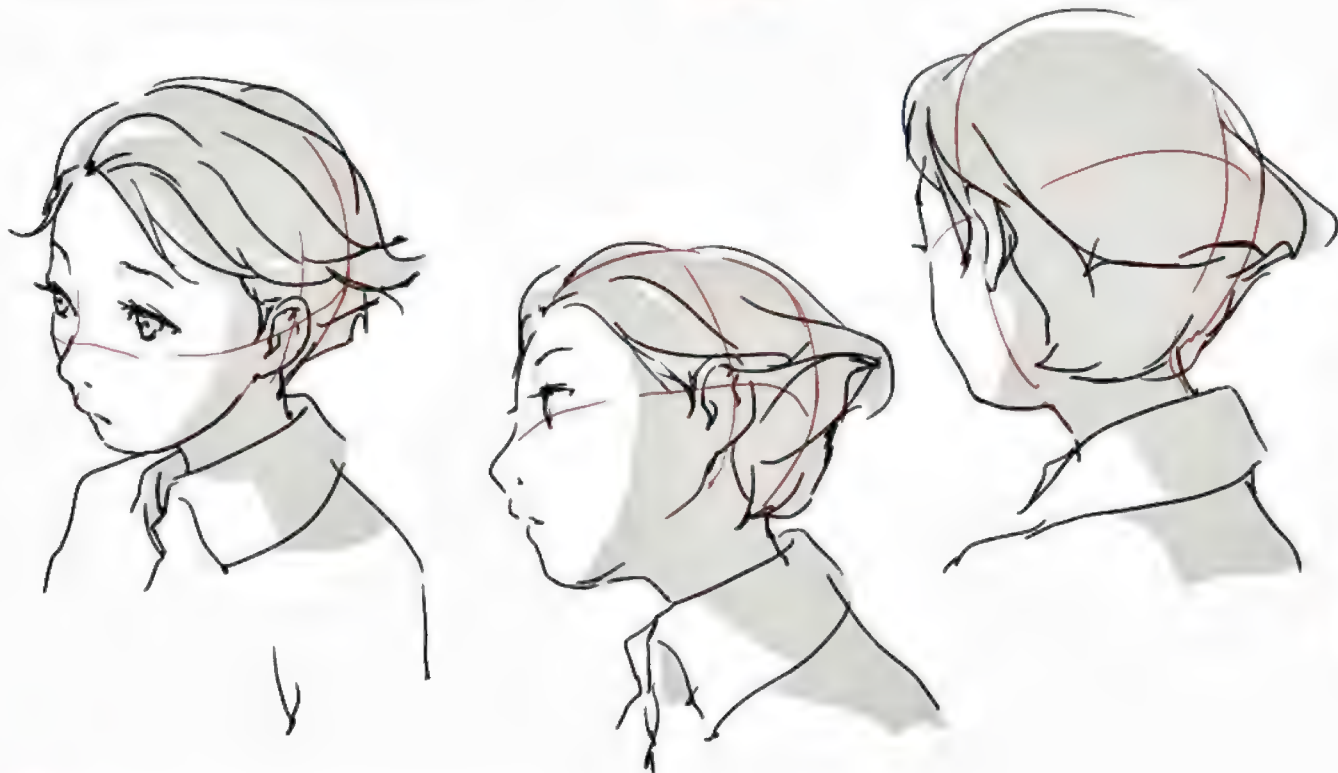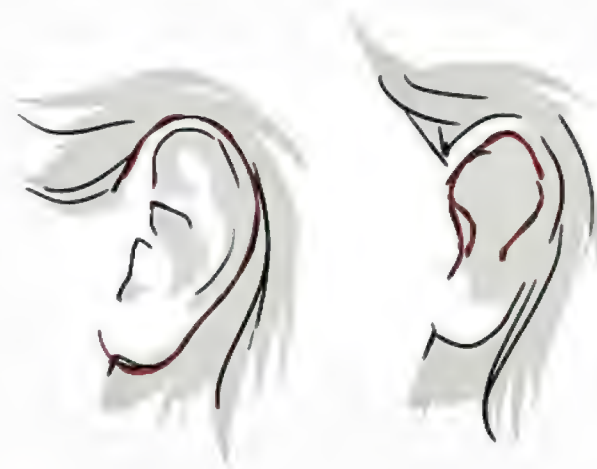
02 The ears are roughly in the center when viewed from the side of the head.

07

03 The ears are in the shape of a letter H when viewed from the top of the head

04 The ears are shaped like a gyoza in a nutshell. If you draw as it is as shown on the left, it will be too real, so draw with fewer lines as shown on the right. Red is the point. With a line like this, you can express your ears.

The base of the nose is at the same height as the ears

The nose has a base at the same height as the ears, centered on the median line of the face, and has 🌙 a triangular shape that spreads toward the end. Become. Nose "The bulge is thought to be like three buns lined up.

Let's go 06 🌙.

When drawing the nose, the point is to select and express how far to draw, such as whether to draw the nose (ala of nose) or not, and whether to draw the nostrils or not.
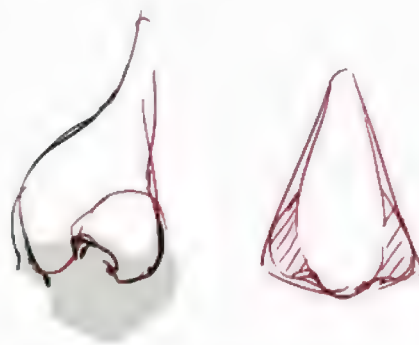
Draw the nose as if three buns were lined up. Overall, it has a triangular shape.
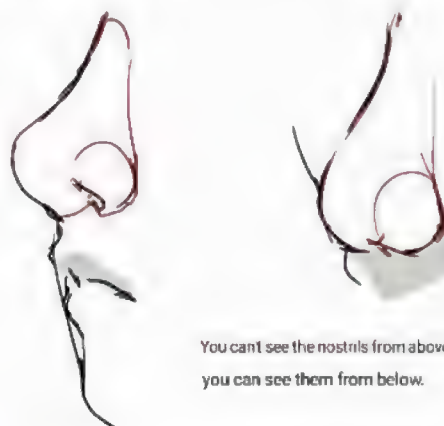
You cant see the nostrils from above, but you can see them from below.

図 05 The base of the nose is as high as the ears

図 I tried to draw the shape of B6 more realistically.

図 07 The left is a nose, but the right is not. Decide how far you want to draw depending on the pattern.

Eyes draw with a sphere in mind

Another point to draw three-dimensionally is the eyes. It's hard to imagine from the appearance of the face, but I think everyone knows that the eyes (eyeballs) are spheres. Then, the eyelids are formed so as to wrap the eyeball, which is a sphere. We are from the eyelids

It recognizes a part of the visible eyeball as the eye (pupil). With that in mind, we can see that the eyelids are hemispherical in both the top and bottom. By drawing your eyes based on these, you can create a three-dimensional effect. 図 08 ~ Figure 10。
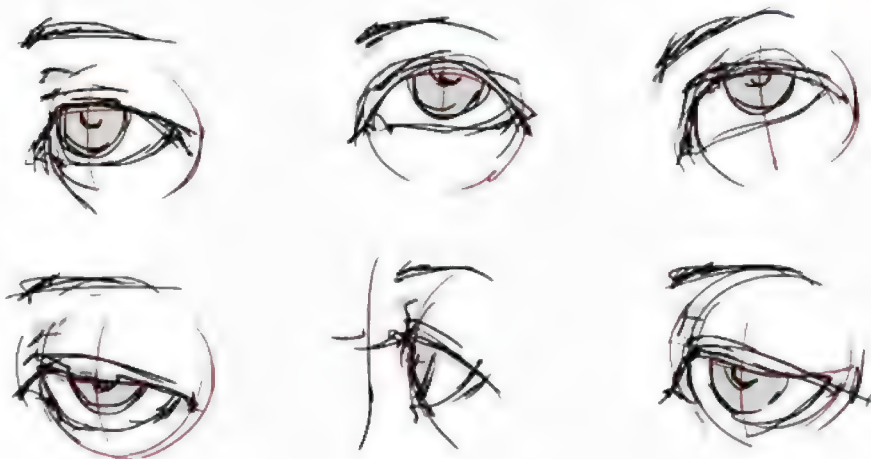
Figure 18 Considering the roundness of the eyeball By drawing, the eyes become three-dimensional Observe your eyes from various directions, up, down, left and right.

図 10 If you drop it into an anime / illustration-like picture, it will look like this

図 09 By drawing the eyes Will also come out

Be aware of the shape of the underside of your chin

"To catch the chin, it is important to know the shape of the chin. You may be wondering if it is an inverted triangle, but not only the shape seen from the front but also the shape seen from the bottom is

important. Seen from below, from the ear to the tip of the chin

The single line and the line connecting to the neck form an elongated triangle-like surface. By being aware of this aspect, you will be able to express the three-dimensional effect of the face well when drawing the angle of the tilt looking up from below. 11 ）。

《 Figure 11 Draw with an awareness of the shape of the elongated triangular-like surface that forms under the chin. By grasping this shape, you will be able to draw a face from any angle. Is the shape seen from the side? Let's remember

顔 I will talk more about the tips for drawing three-dimensionally. When you draw a profile and an oblique face, do you change the way you perceive the face? First of all, in the case of a sideways face, I think that you should draw with the idea of the chin, nose, chin, and neck. However, when drawing an oblique face, even if you draw the center line of the face, do you draw with a stronger awareness of the contour line (cheek line) in the back?

Isn't the way of catching the center line of the face neglected?

Take a look at the photo below. 12 If you ❱。 trace the circular line (the line that connects the chin, nose, chin, chin, and neck) right next to it and place it on your diagonal face, you can see that it fits perfectly. As with the face right next to you, when you draw an oblique face, you will be able to draw three-dimensionally by paying attention to the unevenness of the front part of the face.

Lob
07

12 The contour line just beside the chin from the chin fits perfectly when placed on a slanted face.

{Draw an anime face from a real face}

Up to the previous page, I learned how to draw a face mainly with real patterns, but here I will introduce how to make anime and manga patterns based on that knowledge. The parts where real-type patterns, anime, and manga-type patterns are drawn are basically the same. Only the expression is different. Let's think that the information drawn in the picture is different.

(Closer to real)

Anime-oriented

Since the face that is closer to the real world is drawn with a feeling similar to that of a real human being, the eyes are small, the position of the eyes is a little high, and the nose is also considered as a triangle. Draw the face with a long face.
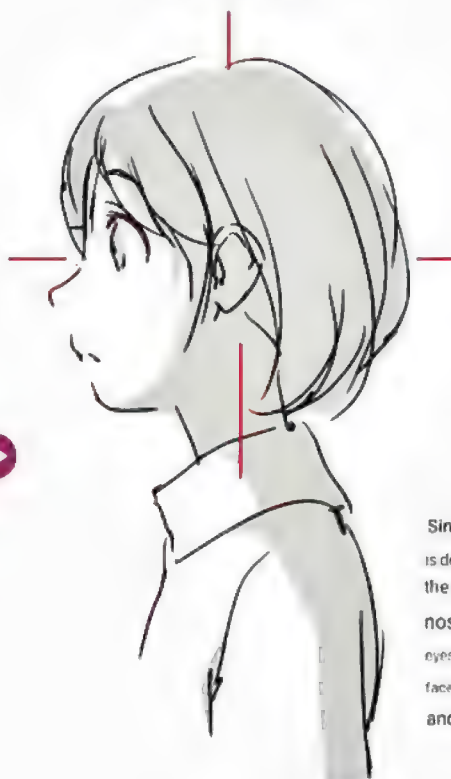
Since the animation side is deformed, I think that the eyes are big and the nose is often small. The eyes are in the center of the face, the face is small and the head is large.

When deforming or omitting, do not draw the inner corners of the eyes and nostrils. Also, the carp of the outline of the cheeks will be more cute if you draw it at the bottom.

Median

length between eyes

and ears

I don't think about the nose!

Even the pictures

that are closer to the

anime are quite

long. In the case of an

anime picture, it tends to be

short, but if it is too short, it will look like a plane, so be careful !!

Draw your

hair softly

and naturally.

Put a highlight

on the top of your

eyes and

draw cutely

The cheeks

feel

soft

and stuffy!
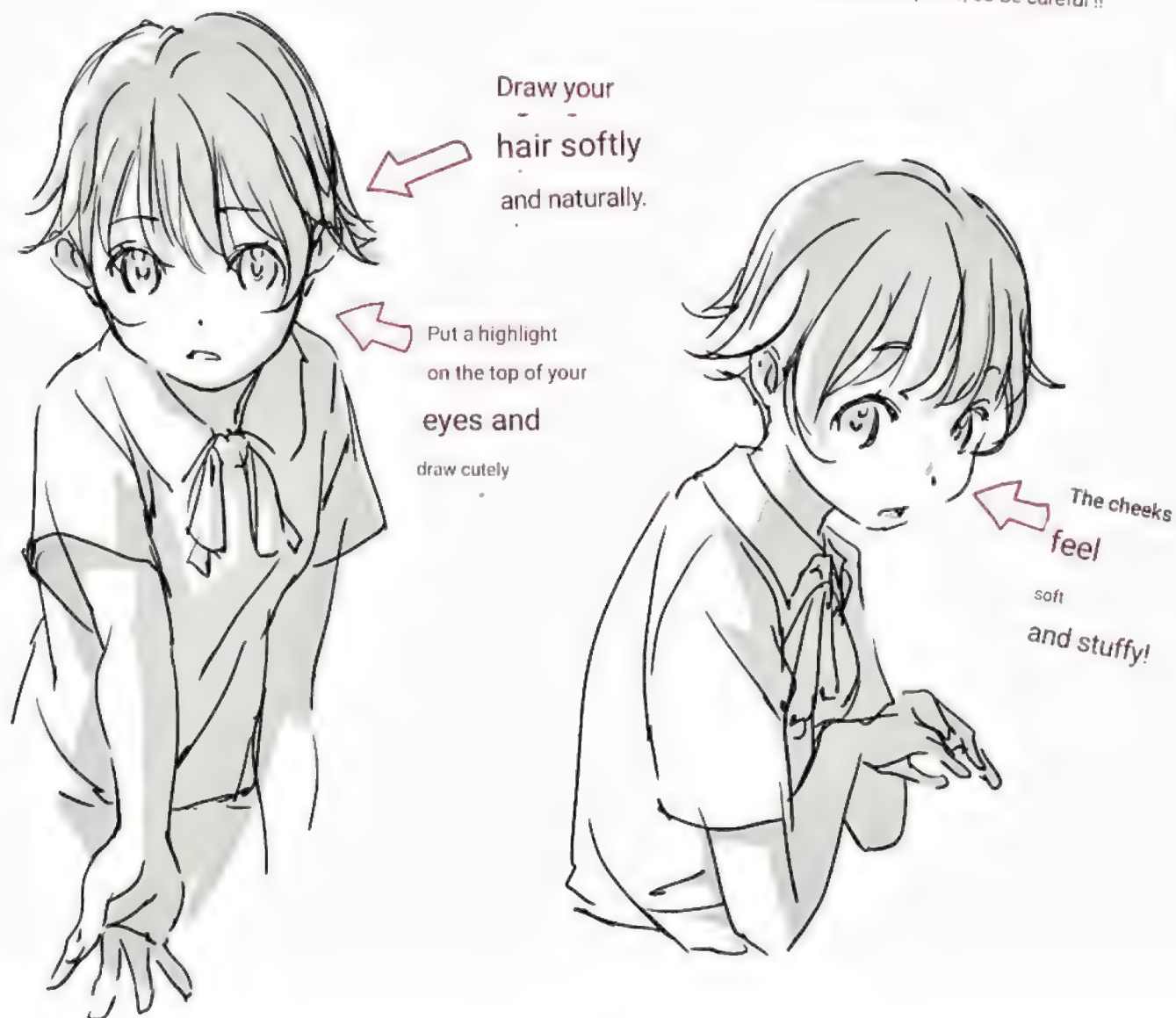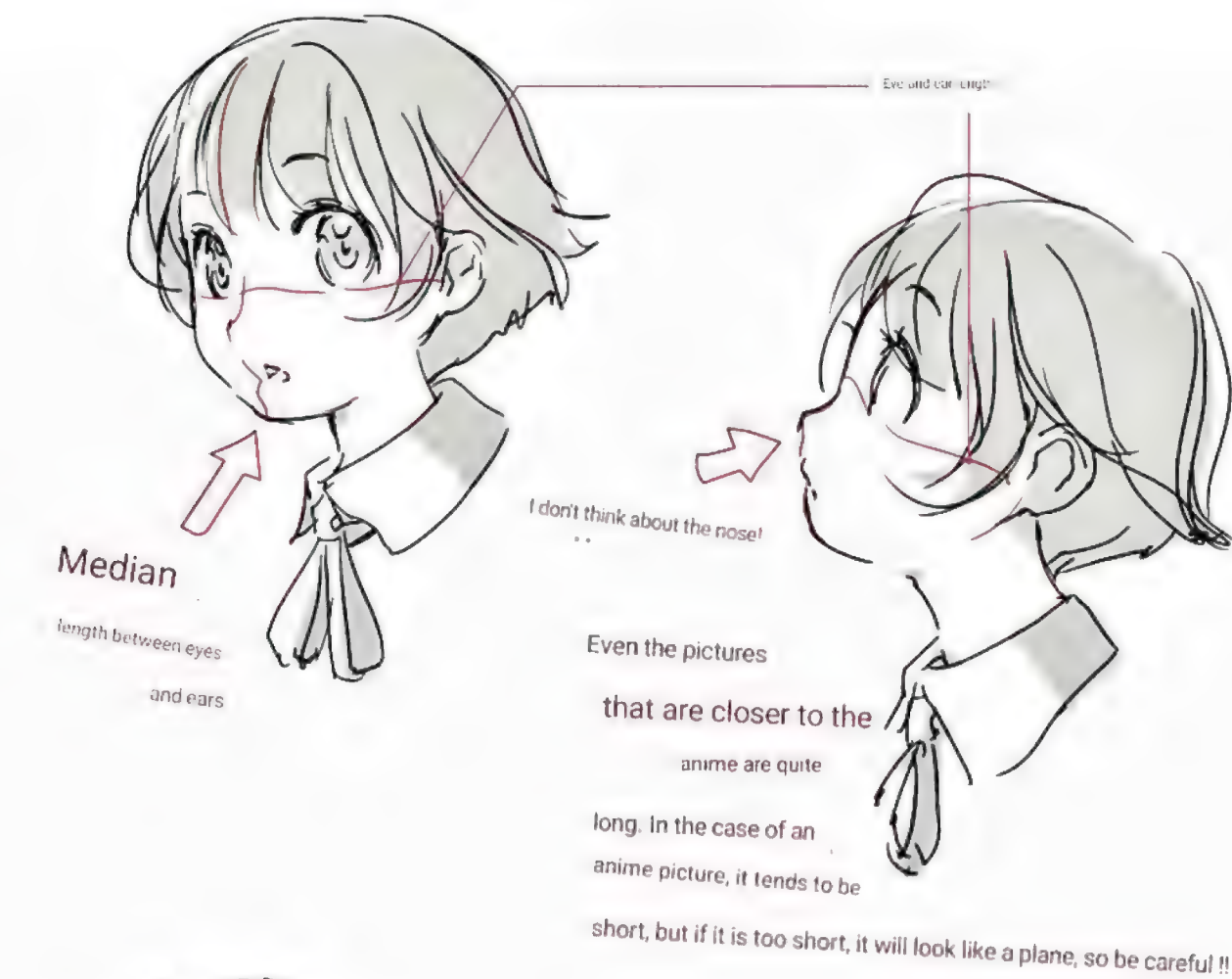
Application Providing depth with a profile

If you draw the face right beside it, it tends to be
flat without depth, but if you draw the eyes in the back
a little, it will be a standing and deep work. By putting
your eyes in the back, you can see the back of your face,
and you can feel the space. Furthermore, if you draw the
eyeballs in the back, it will look more three dimensional

Please と
draw this
part.

Since I only draw

the guidelines

for the face when viewed from

the side, it becomes

a flat expression.

I'm drawing

a little

behind the face.

You can see the depth and roundness

of the face a little more than

the flat one right next to it.

By drawing

the eyes in the

back clearly,

you can get more

depth and reality. The

point to

make it look

three-dimensional is to

draw the eyeball in a round

shape.

Column Try to think of eggs and oranges as faces

The main expression of a person's basic movement is the movement of the dark part, such as "turning around". However, when trying to draw a pretense, many people may be worried that they cannot understand it well in their imagination.

Now, I think it's convenient because there are various things that can be seen properly, such as figures, but for those who say that they don't have figures, I'd like to introduce the method I actually used. ..

When I was a new animator, I used to use something to grab an image. For example, when drawing the direction of turning, the eyes, nose, and mouth are drawn on a spherical object such as an egg or mandarin orange to make it look like a face, and the state of turning is simply seen (Fig 01). You don't have to spend money to buy figurines Use something close to you to get an idea of how people look.

Figure 1 Let's draw a simple picture on an egg or mandarin orange and see how it moves in the direction of pretending. You can imagine not only turning around, but also tilting and fukan so please give it a try

Rule 08

The standing picture

is drawn with the balance of the center of gravity

Balance the center of gravity with a standing picture

When drawing a person, it is very important to think about the center of gravity. Most of the creatures that live on the ground move and keep their balance by moving the center of gravity.

vinegar. It is important to depict that balance. Here, let's consider the balance of the center of gravity in the standing picture. The standing picture seems easy at first glance,

(Unbalanced standing picture)

(Hard standing picture)

(Natural standing picture)

(Moving standing picture)

When drawing with the front foot as the axis in a standing picture, if you draw only the foot without looking at the whole body, the picture will look like this. Think about the back foot and the median plane of your body
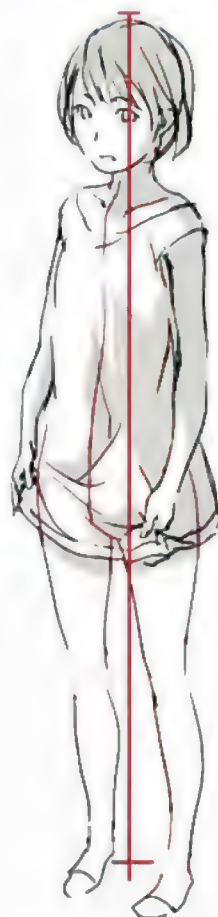
If you draw the midline with a straight line and draw your body, you will end up in a hard pose.

"By taking the median line in an S shape and giving the arm a little movement you can create a soft and natural standing picture

"By adding a little movement, such as pulling up the skirt, you can make the standing picture more dynamic

It's a surprisingly difficult pose. Not just

standing, but always balancing somewhere in the body
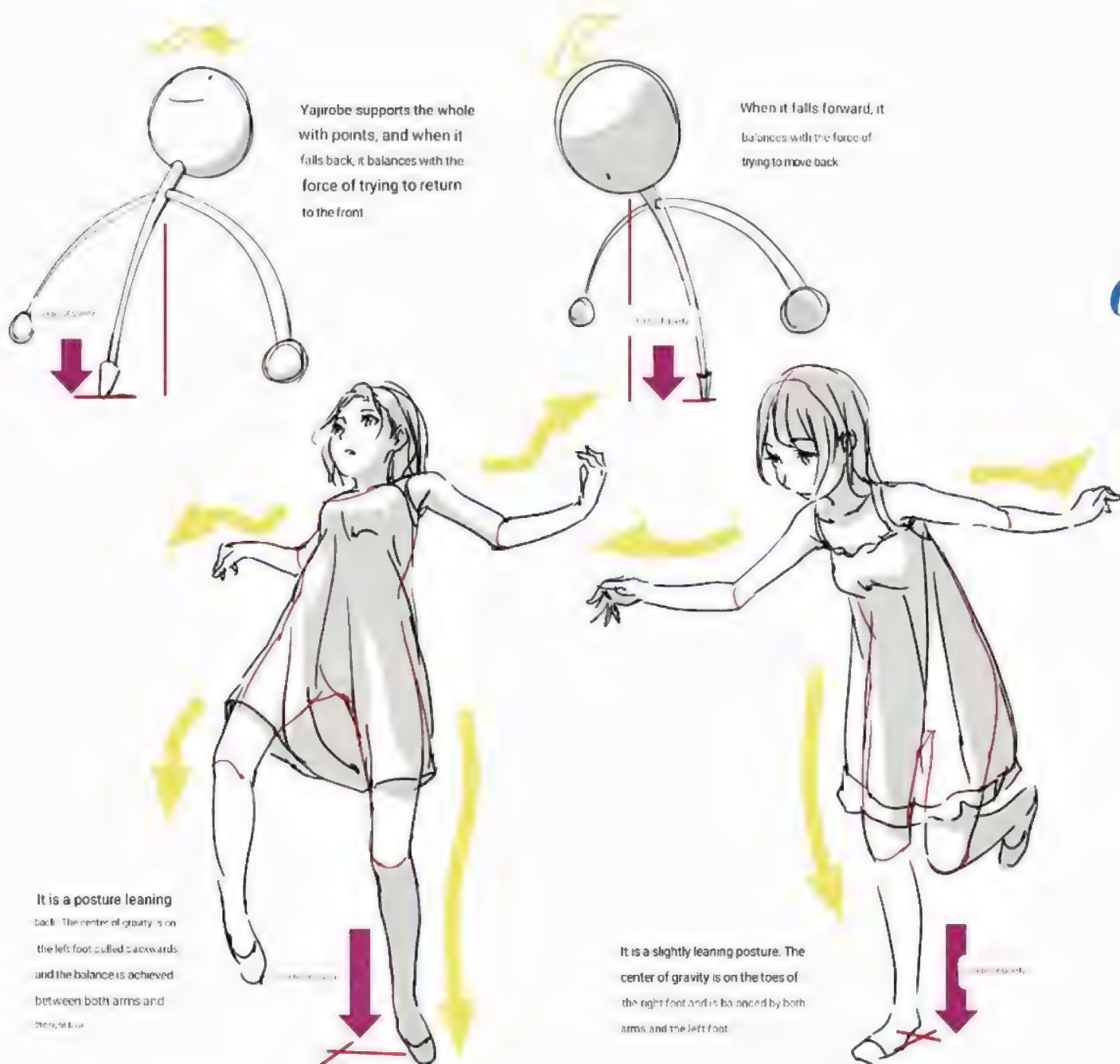
Please note that.

The heaviest part of the human body is the head. The

position of the head becomes important. If the balance

between the head and the body is out of alignment, the picture

will look strange, such as "likely to fall" or "floating".

How can I draw a picture with a well-balanced center of gravity?

The easiest way is to bring your legs under your head. Placing

your head directly above your feet, where the center of gravity

is applied, creates a well-balanced and stable standing picture.

However, if you take a straight midline, you will get a pose.

I want to. You can create a natural and moving

standing picture by curving the median

plane or adding a little movement. 201 ❩。

Balance of the center of gravity of a moving standing picture

Next, let's think about how to draw a standing picture

with big movements. It is a drawing method that incorporates

body movements and flexibility, such as moving the head

back and forth and left and right. Imagine, for example,

"Yajirobee". Yajirobe balances the force of returning to the

front and the force of returning to the back. Let's

replace that image with a person 02 ❩。

Yajirobe supports the whole
with points, and when it
falls back, it balances with the
force of trying to return
to the front

When it falls forward, it
balances with the force of
trying to move back

It is a posture leaning

back. The center of gravity is on
the left foot pulled backwards
and the balance is achieved
between both arms and

It is a slightly leaning posture. The
center of gravity is on the toes of
the right foot and is balanced by both
arms and the left foot

02 Balance of the center of gravity of Yajirobee and the person

Take a look at the illustration below 03 The center ▶. of gravity is behind. When the center of gravity is set to the back in this way, the posture becomes stable and the picture becomes stable. In addition, there is a sense of stability in the legs, so the upper body is flexible.

Now, it will be easier to express the movement. If you are a beginner, first try drawing a moving standing pose with this back center of gravity.

NOTE

· When drawing, do not have to get close to the picture, but sometimes try to pull the whole body. Let's draw while assessing the overall flow and balance of the body

① Draw a line of body flow, thinking of a moving image with spread limbs. You can decide the general shape at this point.

② Draw a sketch. Since the center of gravity is behind you, be especially aware of the flow from your waist to your feet Add movement to your hair

③ You can finish the movie based on the sketch and add shadows Let's create dramatic movement and three dimensional effect by adding shade.
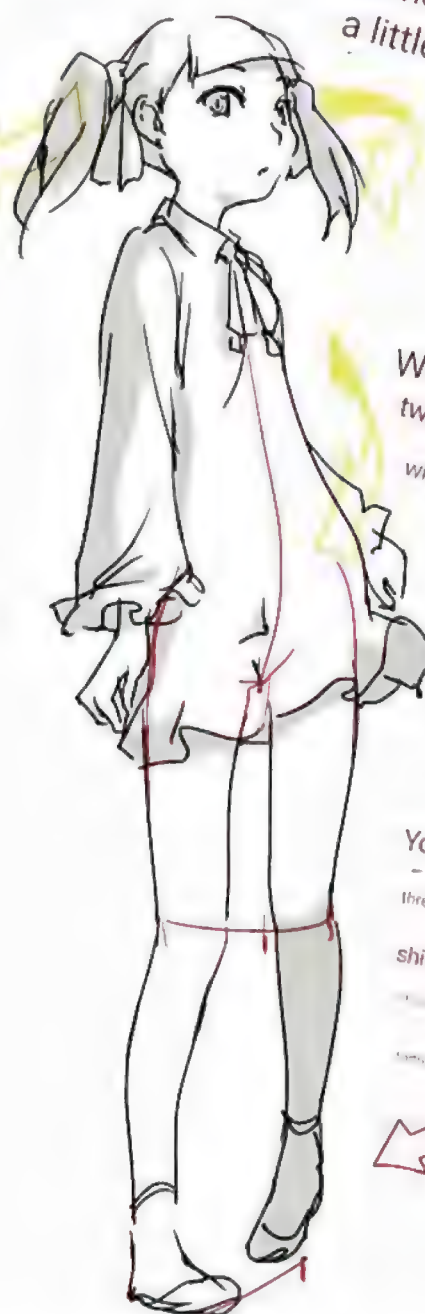
{Draw a moving standing pose}

When drawing a standing picture, avoid standing poses as much as possible and add a little movement to make the picture more natural. Considering the position of the center of gravity and the direction in which the body rotates and the flow of the body in an S-shape, you can create an attractive standing picture by drawing such information in the picture as much as possible.

I tried moving

it back and forth a little.

少 アオリに

Then, let's capture

it three-dimensionally.

Move the tip

of the hair

a little   to the hair.

The median line of your

body is not a straight

line, but

bend it a little to make it move

With a little

twist, the movement

will come out.

lesson
08

You can make it

three dimensional by

shifting the

{Draw a balanced standing pose}

Draw a well-balanced and supple movement. Consider the center of gravity when drawing. Decide on the axis legs to support your body, and balance the legs with the opposite leg, upper body and hands, and head. Move your limbs a lot and draw a standing picture with a sense of stability and movement.

Keep your head forward to balance.

The whole body is leaning back, so I put my head forward to keep the balance. Please note that the heels just below the head seem to be the most balanced.

The center of gravity rests on the heel.

If you put your head forward, take your center of gravity with your toes and move your hips backwards.

This is also a way to balance by moving your hips backwards to cover the weight of your head.

Balance the center of gravity over your toes.

The heel is located behind the head.

Use your limbs to make fine adjustments and balance.
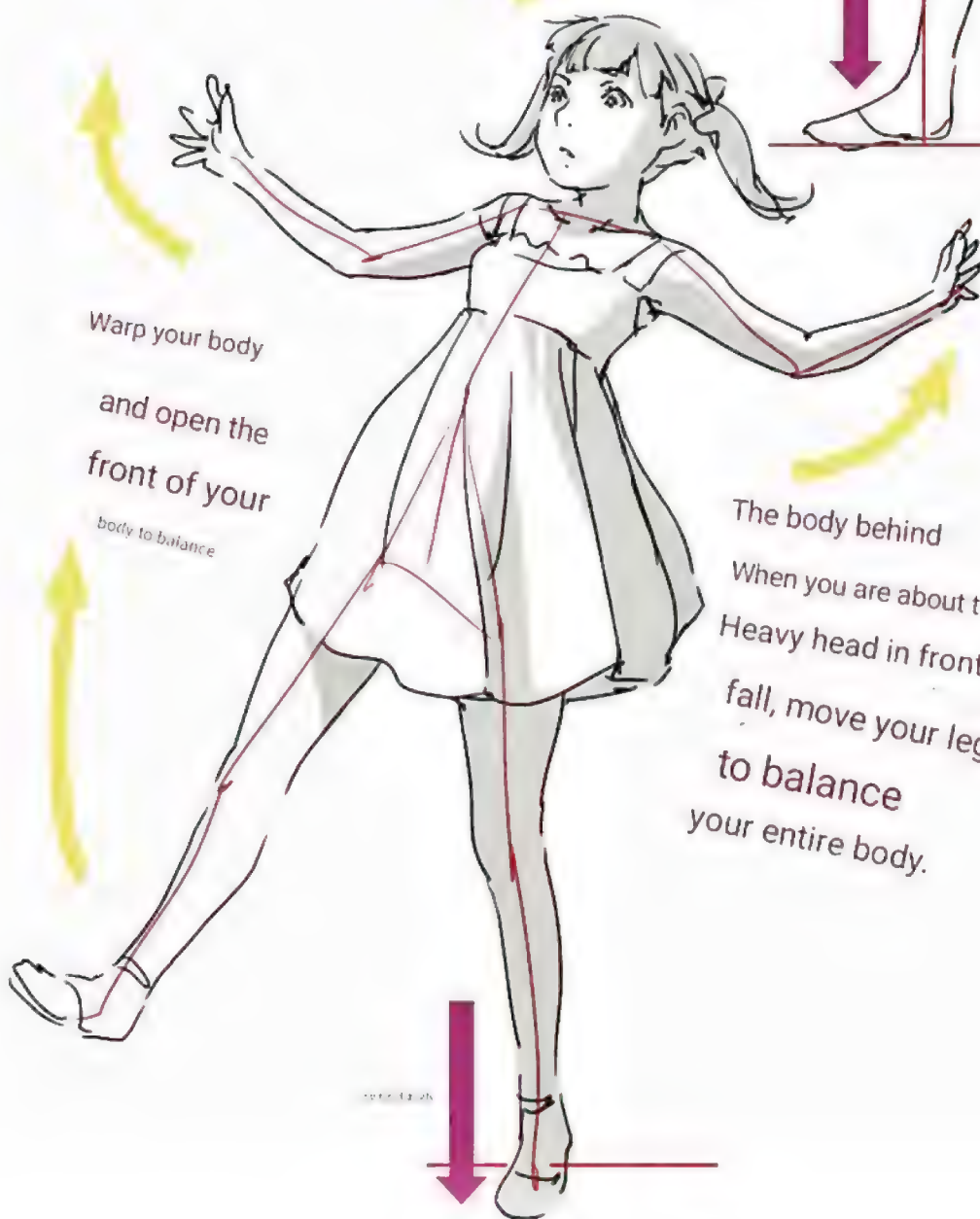
Let's look at the case of balancing the whole body. Use your whole body to balance your legs, like a yajirobe.
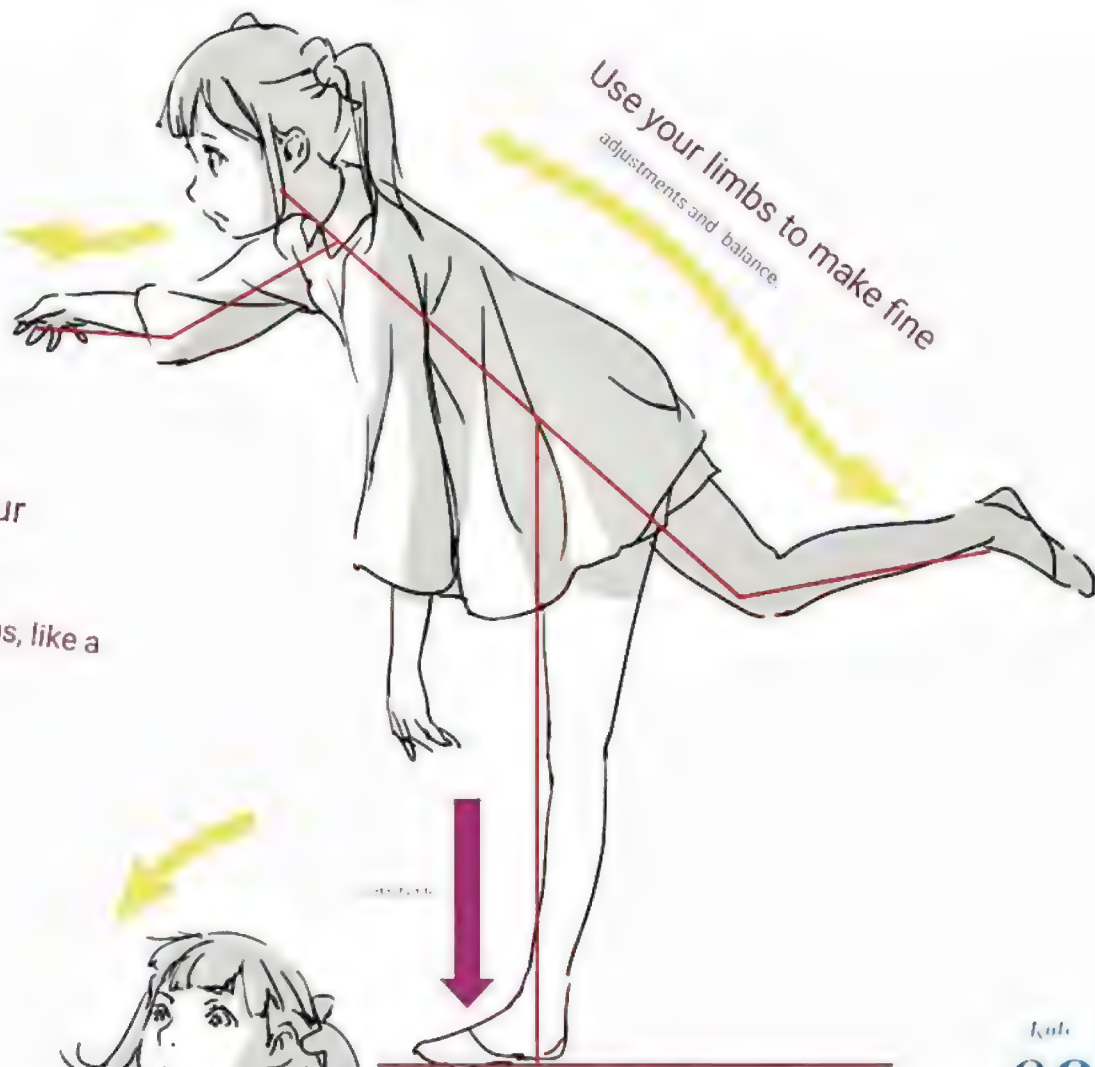
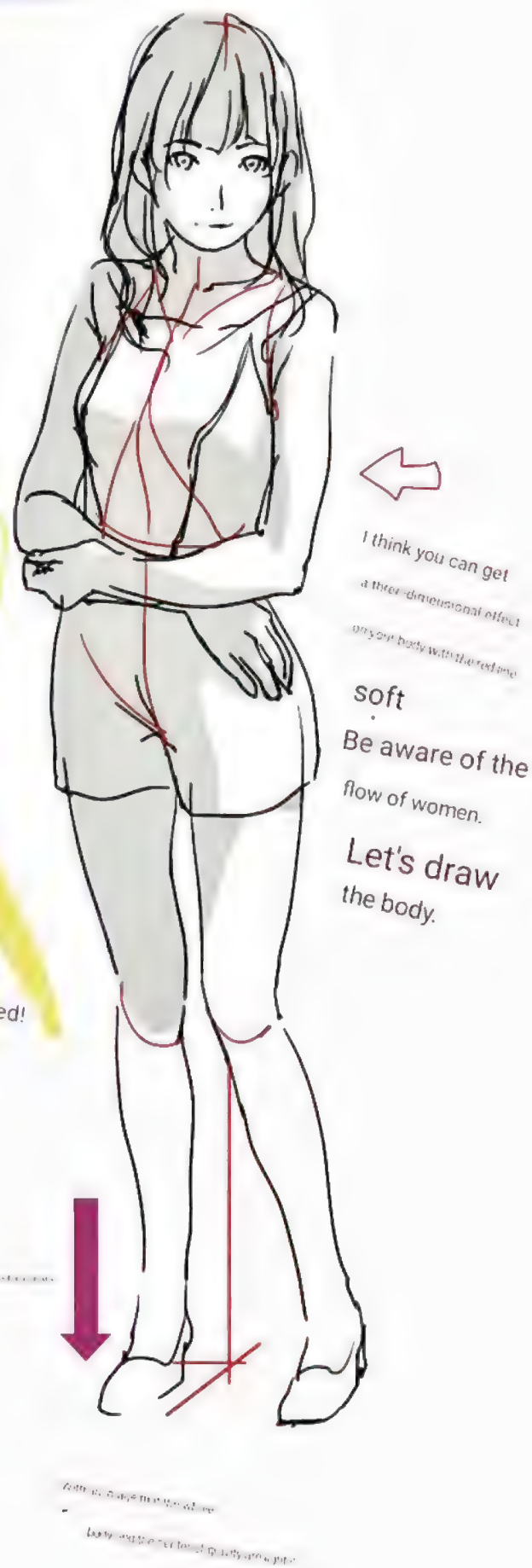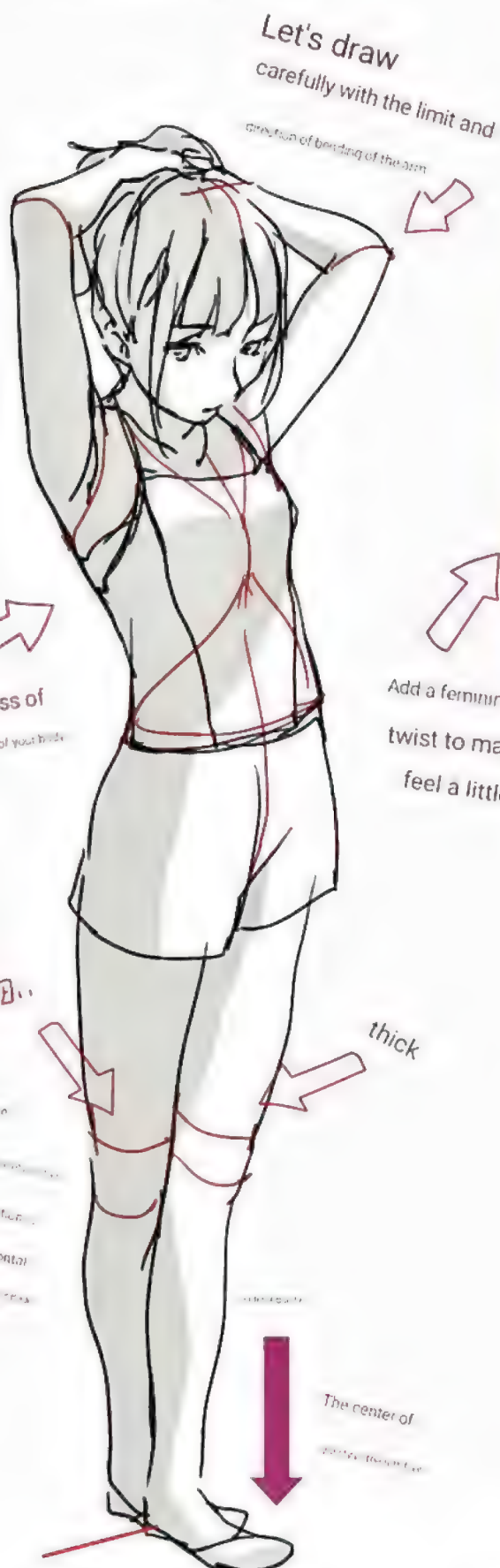Warp your body and open the front of your body to balance

The body behind When you are about to Heavy head in front fall, move your legs to balance your entire body.

Draw a feminine center of gravity balance

Draw a well-balanced standing picture with soft feminine lines. However, even though it is feminine, there are active women, shy women, and neat women. Therefore, let's draw up the character of a woman with the balance of the center of gravity. For example, an active child with the center of gravity in front and a shy child with the center of gravity in the back. If there is no sense of stability in the center of gravity, it is like a bearish child. In addition, let's draw a more feminine character by incorporating various elements such as clothes, hairstyles, and facial images.

Let's draw
carefully with the limit and
direction of bending of the arm

Consider
the thickness
and roundness of
the front and sides of your body

Add a feminine
twist to make it
feel a little spoiled!

thick

It depends on the
太さか
The forward direction
thin and the horizontal

The center of

I think you can get
a three-dimensional effect
on your body with the red line

soft
Be aware of the
flow of women.

Let's draw
the body.

With a change line you where
body and the red line of gravity arrow put

Shows softness

λαλ�

with a

slight twist.

It's like this

when I'm young.

I think it's cute to

make the body shape of

a hanging bell.

Make it your inner

thigh and make it cute!

If you use the

inner thigh, it will

be more cute

The center of gravity is both feet

Thinking about lightness

The center of

gravity is both feet

operation and the movement

of the center of gravity

Know the limits of operation

The basic movements of a person consist of skeletal and muscular movements. Therefore, if you draw beyond the range of the movement, it will be "like a broken bone" and "the neck will turn too much".

The picture will feel strange, such as "ta". 201 In the picture, you can draw movements that are not possible in reality, but you can draw natural movements that do not feel strange.

A ○   B ✕   A ○   B ✕
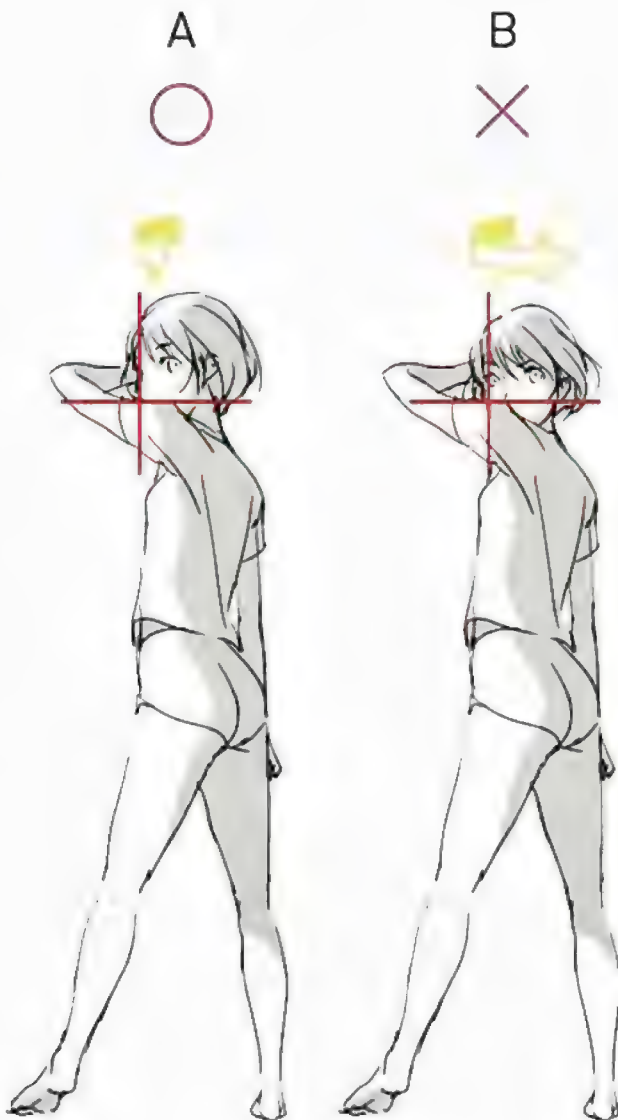
01 The limit of turning the neck is about 90 degrees like A. If you turn too much, it will look strange like B and at the same time it will be a little scary. I will
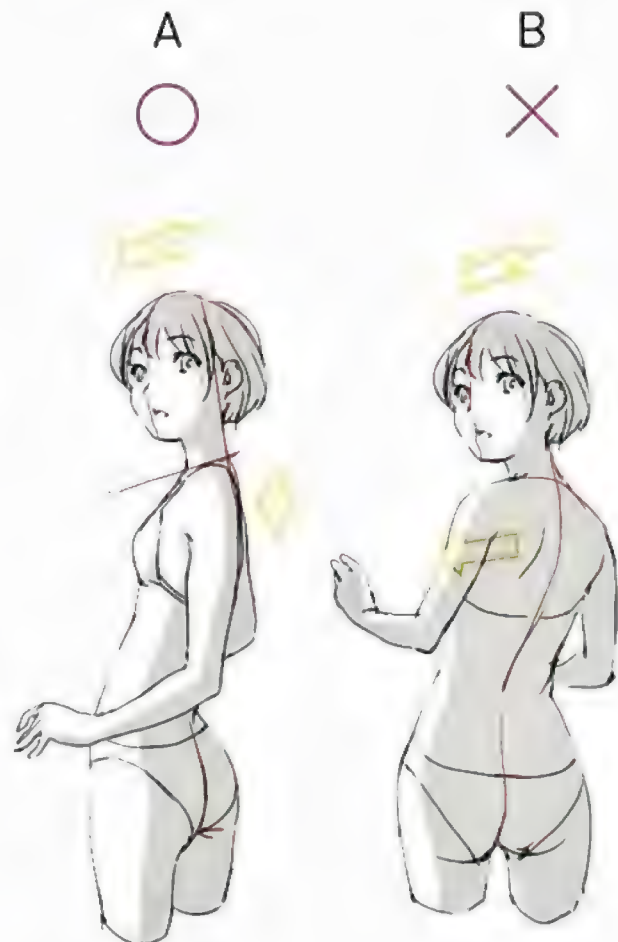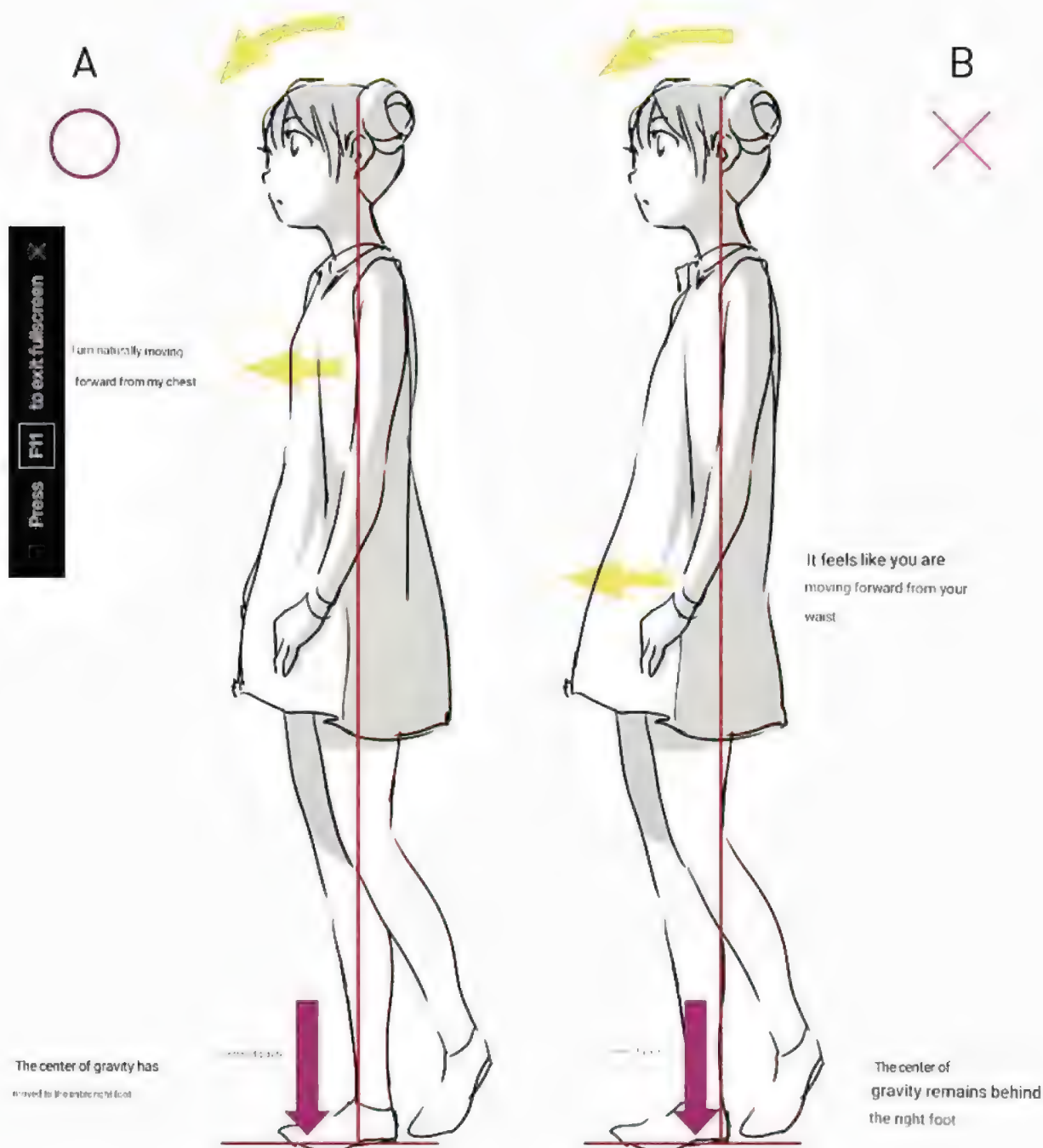
02 These two examples have the same head position, but B is unnatural. When facing, be aware that it moves to the eyes (face) neck and shoulders. As in A, you can create natural movements by drawing while considering not only the face but also multiple parts of the body. If you think only about the face like B, the movement will be stiff and the neck will turn too much

The range where you can move the skeleton and muscles. In other words, it is important to understand the "limits of movement".

For example, the neck can only be turned to the shoulder (about 90 degrees). If you want to turn it further, twist your shoulders. By turning each part connected to the neck little by little, it becomes a big rotation (turning) 02. Try the range where you can move your body with your own body, or ask a friend to model and learn by observing.

The next important thing is that movement involves the movement of the center of gravity. If this is not drawn well, it will be an ambiguous picture that you do not know how it is moving. 03 In order to properly draw the movement of the center of gravity, it is necessary to look at many body movements and grasp them sensuously. You can try it yourself and reflect it in the mirror, or go out into the city and observe the movements of people.

A

○

Press F11 to exit fullscreen ✕

I am naturally moving forward from my chest

The center of gravity has moved to the entire right foot

B

✕

It feels like you are moving forward from your waist

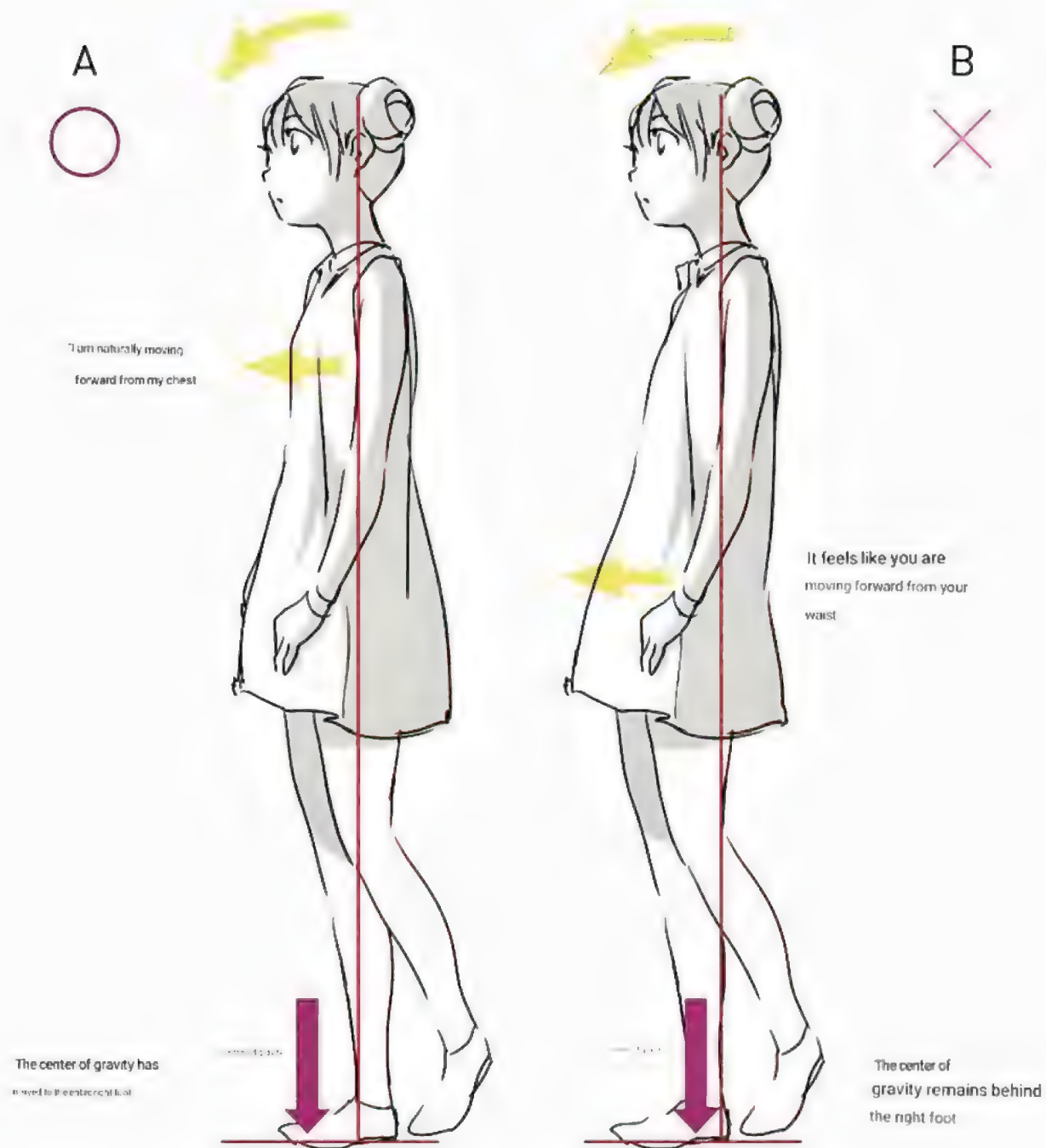The center of gravity remains behind the right foot

kob **09**

03 First, let's take a look at A's example, which depicts the correct movement of the center of gravity when walking. The center of gravity is on the right foot because the right foot is on the ground. Along with that, the body moves forward. It's very natural. On the other hand, in B's example, which depicts the wrong movement of the center of gravity, the upper body is not sent forward, so it looks like only the face is sticking out. Let's actually walk to see how the center of gravity is moving.

The range where you can move the skeleton and muscles. In other words, it is important to understand the "limits of movement".

For example, the neck can only be turned to the shoulder (about 90 degrees). If you want to turn it further, twist your shoulders. By turning each part connected to the neck little by little, it becomes a big rotation (turning) 02. Try the range where you can move your body with your own body, or ask a friend to model and learn by observing.

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A ○

"I am naturally moving forward from my chest"

The center of gravity has moved to the center right foot

B ✗

kuh **09**

It feels like you are moving forward from your waist

The center of gravity remains behind the right foot

03 First, let's take a look at A's example, which depicts the correct movement of the center of gravity when walking. The center of gravity is on the right foot because the right foot is on the ground. Along with that, the body moves forward. It's very natural. On the other hand, in B's example, which depicts the wrong movement of the center of gravity, the upper body is not sent forward, so it looks like only the face is sticking out. Let's actually walk to see how the center of gravity is moving.

"Walking" and "Running" seen in the photo

Here, let's take a look at the photos for reference. Make sure that the trajectory of the movement and the flow of the body's movement are on the same line of movement, and that the center of gravity is moving at the same time as the movement.

"Walking" is like a pendulum. When you step on your right foot, the center of gravity moves to your right foot, and the movement of the center of gravity causes your body to fall forward and move forward. ancestor

By stepping on the left foot, the body is prevented from falling, and the center of gravity moves again. 20405

"Running" is the movement of pushing the ground with your feet and moving forward. First, sit down a little, jump forward at once, and repeat the operation of landing.

❶ ❷ ❸ ❹

❶ ❷ ❸ ❹

04 Walking (horizontal)

(Figure 05 Walking; front)

① ② ③ ④

① ②

③ ④

图 06

09

Let's draw a line drawing with reference to the

07 What you have to be careful about is

How far is drawn as a line drawing when racing

That is. It depends on your taste and style of painting.

Trace at various stages to find your own line drawing.

In my case, I put the lines together with a minimum

of information and finish it with a shaded color.

07 Trace image of "walking" and "running"

Draw a natural movement

How can I draw a natural movement that does not feel strange? First, let's draw a rough line of the trajectory of movement. Next, I will drop the moving image of the body into that line 08). So

At this time, the point is not to erase the original green flow. When the flow stops, it becomes a hard picture with no movement. If you can draw, pull "Let's see the whole thing.

① Take Atari. Let's think about the flow of movement as a group. Here we draw a run. After deciding the positions of the spine and limbs according to the flow of the body that moves forward, pay attention to the position and draw the head at the end so that the center of gravity balance can be obtained with the left foot as the axis

② Draw a sketch. I draw based on Atari (framework), but the point is not to be particular about Atari. If you are too particular about it, it will be difficult to move. I tried to make the pose of the arm a little cute. It also adds movement to the hair

kata **09**

③ Raise it to a line drawing. Again, be careful not to get too enthusiastic about the sketch. Let's draw detailed information such as facial expressions and clothes of the character. You can also move the hem of one piece.
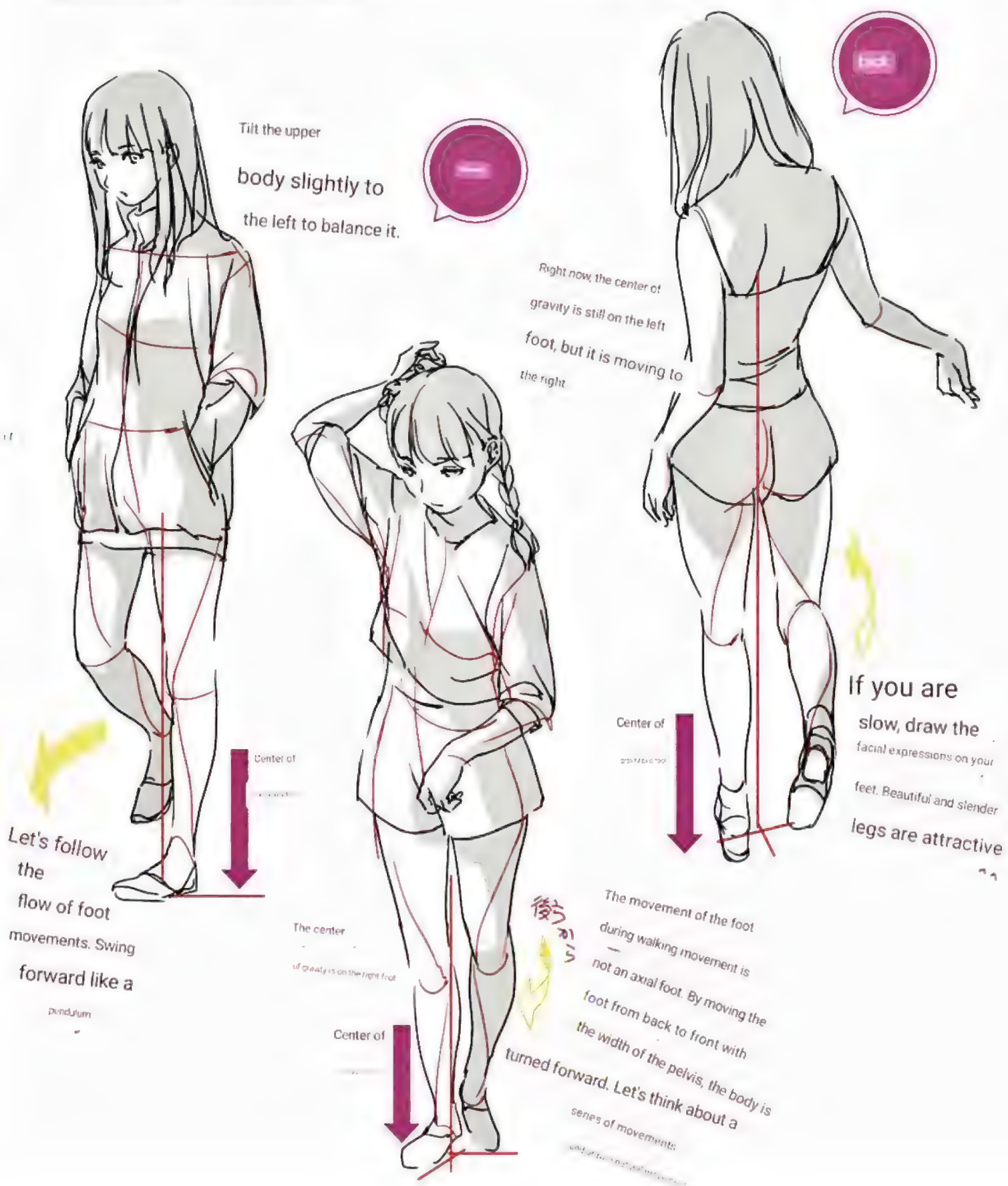
④ Last but not least. Consider the direction of the light source and finish it as a standing character.

📖 08 Basics of how to draw movement

Lesson

{Think about walking and moving the center of gravity}

Let's choose and draw one frame from the series of walking movements as seen in the pictures on pages 66 to 67. No matter where you choose, the flow of movement will always be accompanied by a shift in the center of gravity. Always think about how the center of gravity moves and how it moves and how it moves.

Tilt the upper

body slightly to

the left to balance it.

Right now, the center of

gravity is still on the left

foot, but it is moving to

the right

Let's follow
the
flow of foot
movements. Swing
forward like a

pendulum

Center of

Center of

The center

of gravity is on the right foot

Center of

後ろから

The movement of the foot
during walking movement is
not an axial foot. By moving the
foot from back to front with
the width of the pelvis, the body is
turned forward. Let's think about a
series of movements

Center of
gravity on a foot

If you are

slow, draw the
facial expressions on your

feet. Beautiful and slender

legs are attractive

Lesson

{Think about running and moving the center of gravity}

Running also has a series of movements like walking, so consider the flow of movement and draw while paying attention to the movement of the center of gravity. Also, when you run, your clothes will move a lot, so pay attention to the movement of the cloth and how it wrinkles.

Take 5 letters on the whole body and feel the balance with the head !! The balance is improved by putting the ankles under the head.

Body weight transfer!

The direction of rotation of the body

09

in the movement of running

... I drew the place where I think that my weight will be the most on the ground. Let's think about how the center of gravity is applied by this movement

Arms behind,

Feet forward.

Center of

The whole body weight is applied to the right foot

Kick forward!

Center of

Application Move the center of gravity of a large movement

Usually, there is a pretend before the movement. If you want to move big, you need a bigger pretend. It is necessary to think about the movement of the mind from this pretending state. There are always three movements: start, movement, and landing, so let's draw a large weight shift while considering before and after the movement.

Since you are standing on one leg, balance with your limbs, etc.,

with your axis as the axis

In the middle of a beloved movement, you can get a sense of dynamism by drawing a bow-shaped foot

I drew the moment of bouncing. Try to draw a soft movement.

I'm about to land and jump.

It is important to think about the movement of the body when drawing

I drew the movement of the center of gravity with an arrow

If you jump and are in the air. There is no center of gravity in any part of the body because it is not in contact with the ground. The same applies when drawing weightlessness or underwater. It is difficult to express the state without the center of gravity only by the body, so let's think about the expression of hair and clothes.

Hair

movement

Since it is

not turned

up, you

can feel a

little floating.

The movement of

the skirt.

Warp of the body.

koh

09

When considering the

balance of the body,

there is no support,

so there is no center of

gravity that depends on either side.

Since there is no center of

gravity, there is nothing

that supports the body.

You can draw free

movements because you don't have to

put your weight

on either side.

Rule 10

{ ## Mastering three-dimensional

expression with light and shade }

Difference in shadow depending on the light source

In the process of expressing a three-dimensional illustration, it is "shadow" that cannot be ignored. The shade complements the line drawing

It also serves as a role, so even if you draw only the shadows carefully, it will be unbalanced with the pattern or lines.
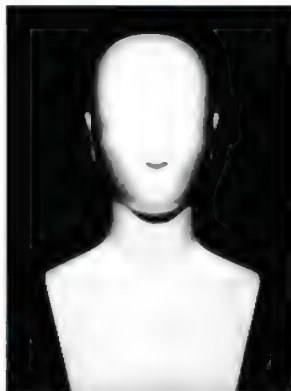
The light that hits from the front. Both sides of the subject are included, resulting in a smooth expression. Since it expresses a strong amount of light, it is effective when using it when giving a strong impact to the subject.

Light that hits from an angle. It is the most commonly used light source, and it gives a three-dimensional expression by adding sharp shadows to the subject

The light that hits from directly behind. Since the front of the subject is hidden behind the scenes, it is often used for mysterious expressions such as eerie and horror. The spotlight is shining from behind, so it's also a mysterious expression

(Semi-backlit)

Light shining diagonally from behind. Compared to backlight, the light turns, creating a three dimensional expression with shadows. The appearance of the subject is easier to understand than backlight, the mysterious atmosphere disappears and the expression becomes mysterious and beautiful

(Top light)
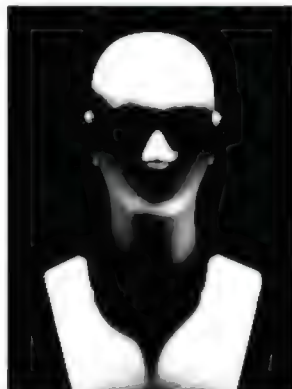
The light that hits from directly above. There will be a shadow at the bottom. Since the position of the light source is high, it gives a strong impression of the amount of light

(Light source from below)
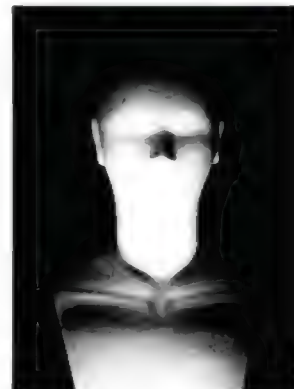
The light that hits from below. There is a shadow on the top. Mystery is just right. It can be mysterious and eerie. It is a rare and stylish light source because it is a light source style that you rarely see

Due to the imbalance with the picture, you may

feel awkward or stiff. It is important to have

a balance of three elements: "picture", "line drawing",

and "shadow".

The "light source" must always be considered as a pair with

the shadow The expression of shadows also changes depending on the light

source. The difference in shadows depending on the light source is

shown in the photo, so please refer to it. 201).

When considering shadows, it is also necessary to consider

"reflected light". Reflected light is the light that

illuminates the subject by incident light on the ground or

side walls and reflected. Looking at the "semi-backlit" photo in

Figure 1, you can see that the light incident on the

side wall is reflected and creates a shadow on the opposite

side of the light source.

By adding a certain tone of shadow to the line drawing, you

can emphasize the three-dimensional effect. It is a technique that

can be seen in anime and manga, and you can express the

unevenness (depth) of the body by adding shadows

To add shade, first decide on a light source. According to

the direction / flow of light from the light source,

shade the side of the protruding part of the body. 2 The shape

of the shade is the shape of the body or clothes.

It needs to be changed accordingly.

You also have to think about the shades that your

body creates (for example, the shades that enter your

chest when you lean forward). I have posted an

example, so please consider it) ~ color .

Light source from the front

Light from diagonally above

10

02 The closer the light source is to the front, the more the light wraps around, so the area of the shade becomes smaller and it feels like it is partially in (left). When the angle of the light source changes, the shadow will come in according to that angle (right). At this time, it is a good idea to think of the three-dimensional shape of the body as a cylinder

光の
direction

Of the

flow of light

03 When you lean forward,
the shadows created by your
body also appear. Consider the
reflected light from the ground.

· The shaded area
created by your body.

Also reflected light
from the ground

Direction of light

Light flow 50%

The flow of light.

The direction ahead.
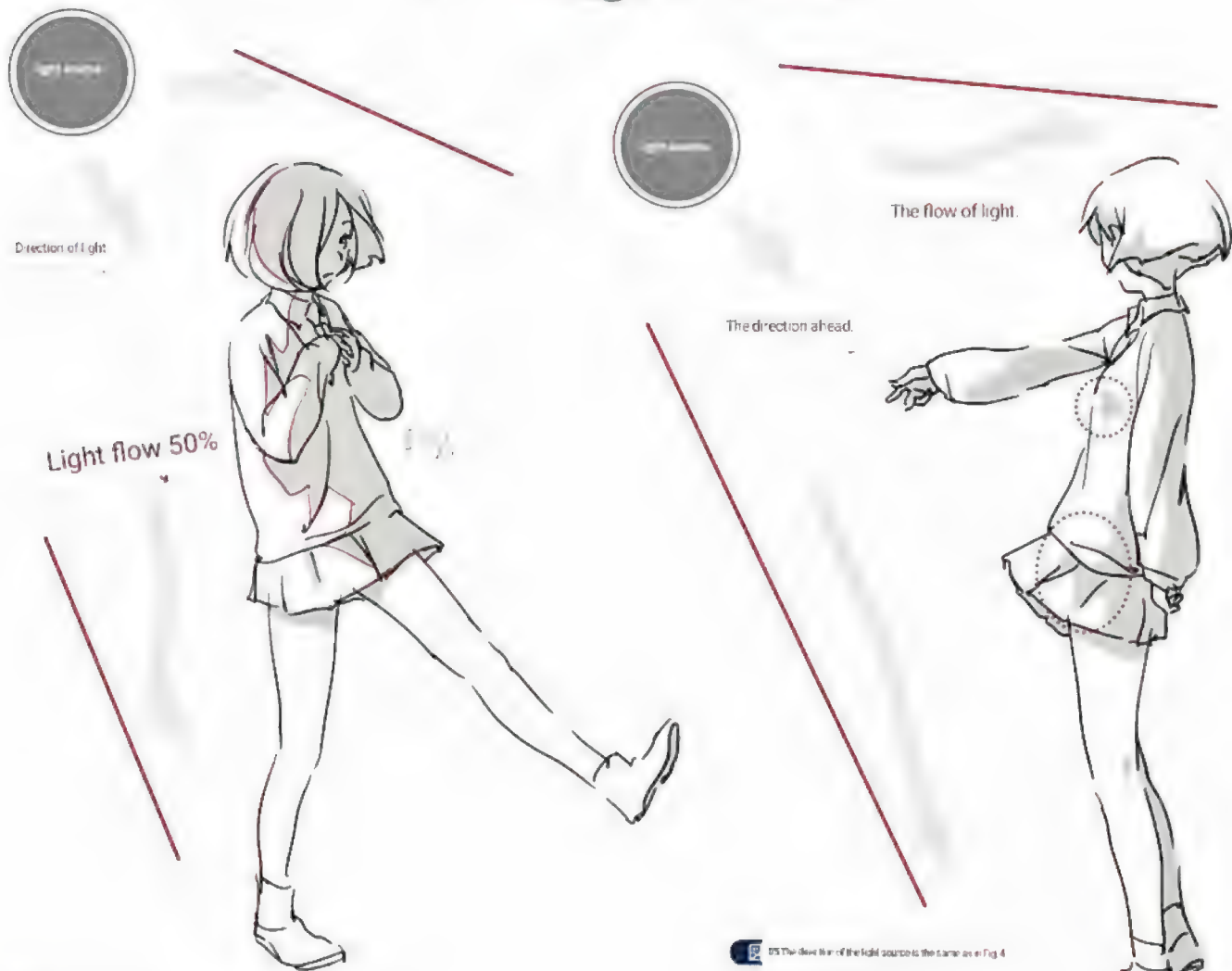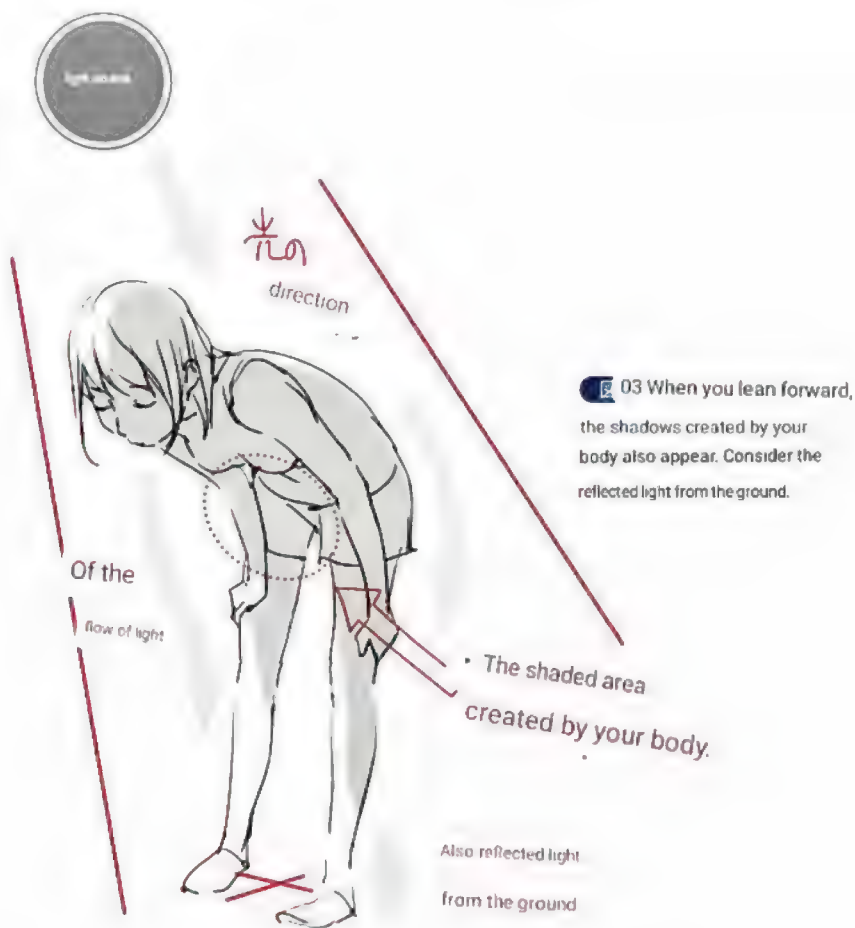
04 Light is shining from the side of the back. Although it is
a flat way of entering light, you can express a thick body by
halving the ratio of shade and light.

05 The direction of the light source is the same as in Fig.4
However, the light is a little
stronger. Because the light is strong,
I draw it with a pinpoint shadow
between the high and low places.

The flow of light.

Direction of light

Your shadow

06 The foot part is myself
It is hidden behind the shadow of the body.

Direction of light

The flow of light

07 As in Fig. 6, the foot part is hidden behind your own foot. Since it contains almost half of the body, it looks a little dark together with the image of falling.

Flow of light

暗

えのうね.
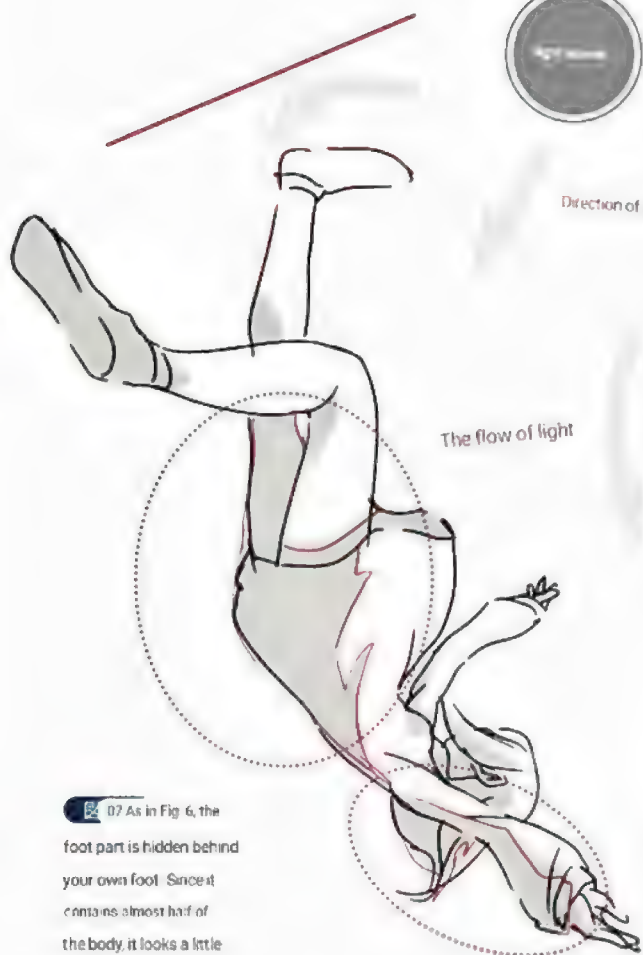
It is shaded by this.

08 It is a situation where only a part of the body is exposed to light
Let's clearly express the light and darkness of the part that is exposed to light and the part that is not exposed to light.

kah
10

Lesson

{Think about the shadow when the light source moves}

By moving the light source, the atmosphere of the picture changes a lot. Not only the normal shade caused by light, but also the shape
of the shade created by clothes and one's own part changes. Detailed observation is important for effective drawing, so be sure to
observe it in places where there are multiple light sources, such as in the city or at a concert venue.

Light comes in linearly.

It will be
shaded by the skirt

It will be
shaded by your feet

Be in the shade.

Be in the shade
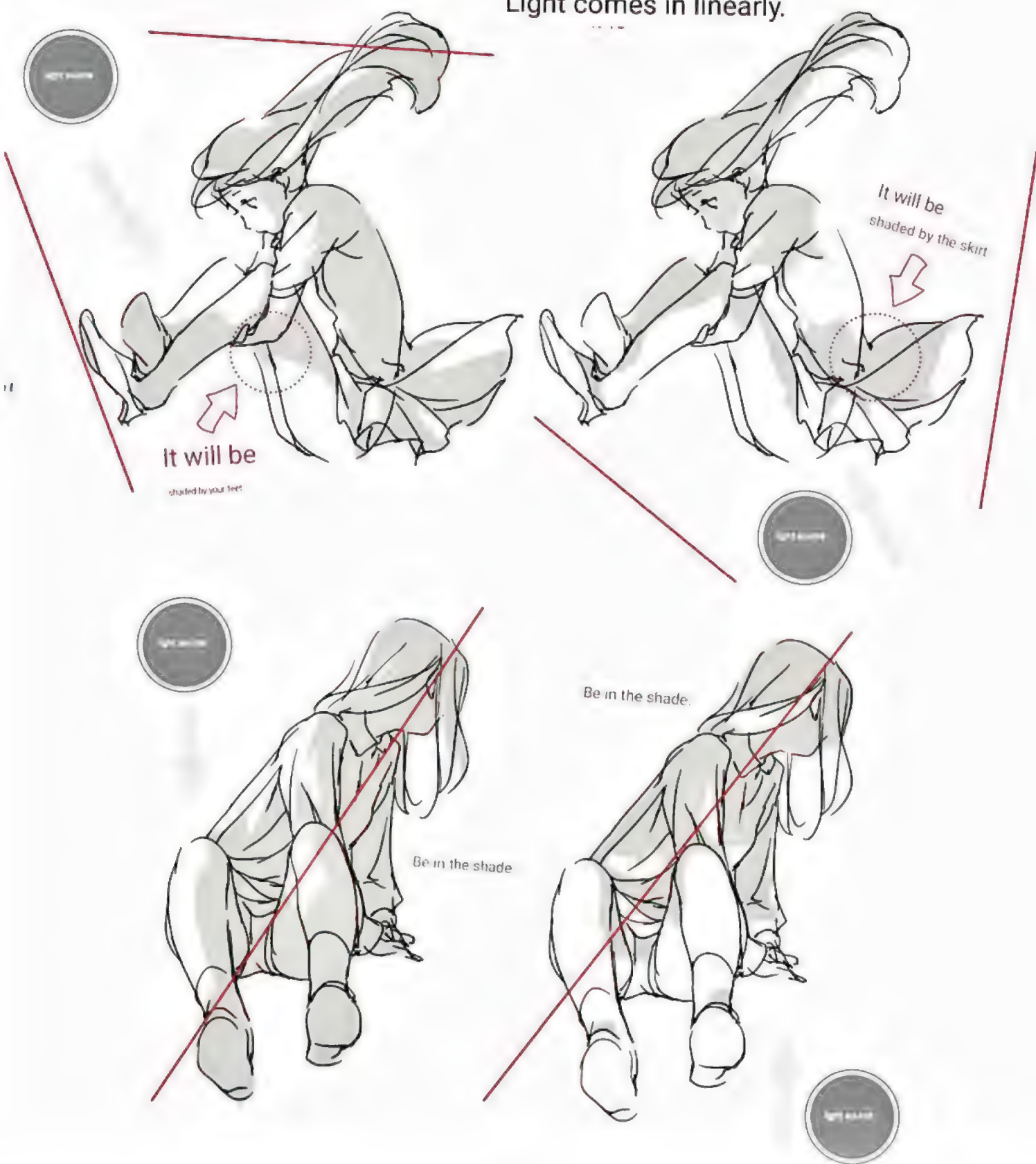
All the light sources of A are on
top. It is a common light source
and has the advantage of appearing
three-dimensional, but it is
not interesting. All B light sources
are below. Although not common
It enables high-impact representations
such as mysterious eroticism
and energy expansion

A Light source from above   )

Think of the light
that wraps
around from
top to bottom.

10

B Light source from below   )

From bottom to top

The light that wraps around

Think and draw.

Think of the shade

Consider the shade when a part of your body
is in the shade of a building or the like. Light
enters in a straight line, so if there is something
that blocks the light, it will fall as if
it were cut off. When a person enters this
shade, the cut-out shadow is reflected on the body
as a shadow. Express the clear light and shade of
light and darkness from a linear and dazzling
light source.

It is a state of
hiding in the shade
and shining only a part
of the body.

Let's divide the part
exposed to light
and the
part shaded

It feels like
the arm is
sliced.

Express the roundness
of the foot with
a nice cut

reflected light

Think of wrinkles in
your clothes!

こういう所の
Adding shade gives a
three-dimensional effect

It will be a spotlight expression, so I think
it's good to shine light on the place you want to show.

The light
enters at a slight angle.

Matched to
wrinkles such as clothes
Adding shadows creates
a three-dimensional
expression.

Emotion and personality

expression by shadow

You can express the character's emotions and personality behind the scenes. Active girls who express their emotions straight are less bright, and introverted girls are more shaded, and the atmosphere is conveyed by adding shade to their faces. By changing the way the shade is applied. Let's represent the image of the character.

(Light from diagonally forward)

The light that hits diagonally from **the front is suitable for** three-dimensional expression, and I think it is also suitable for bright **expression. I think that the expression will be richer** by drawing bright movements and facial expressions.
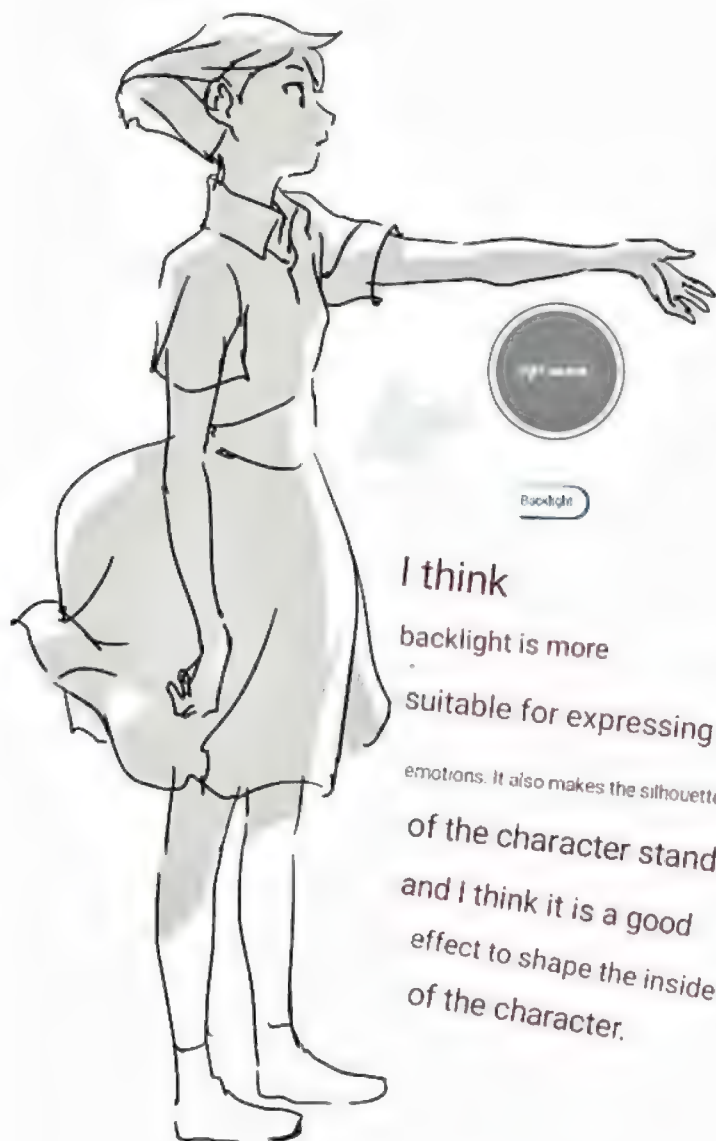
Backlight

I think backlight is more **suitable for expressing** emotions. It also makes the silhouette **of the character stand out, and I think it is a good** effect to shape the inside **of the character.**

I think that the expression that **the light hits from the back is** suitable for a slightly dark expression. Especially when the face is shaded, the expression becomes darker

10

Relationship between skirt and shade of thighs

The way you put the shade on the border between your skirt and your thighs will change your standing and sensuality. You can change your body position, skirt

In the case of, the expression changes and hospitalization is done by the skirt

length, and pants, so think about how to add attractive and

standing shades

(Skirt and shade thinking

The shade entered by the skirt

The area where the skin and skirt are in contact with each other will have no shadow

There will be a shade where the skin and skirt are separated.

Gap.

It may be better to divide it into the gap that normally enters and the shade that enters depending on the skirt

If there is a gap between the skin and the skirt, it will look like this

[Ground   distance

· Ground

If there is one

If there is no difference between the front and back of the legs, think of it as the shade of the skirt

If the skirt and legs are close to each other, the skirt will be short and the skirt will float a little.

There is no shadow where the foot and skirt are in contact.

The light sources in this spread example are all from diagonally forward to the left

Depending on the movement

Throat lifts
Sometimes.
The wall will match it
To draw
It will be important

Since the positions of the
legs and dress are close,
the gap is

short. There is no constant and
dress grounding

The position of
the foot and the
dress is far away,
and the foot is behind, so
the shadow stretched

The skirt
go up.

The point of the legs and pants.
The shade disappears.

The farther the hips
and pants are,
the longer the shade will grow.

kah
10

Rule *11*

Use properly

Three steps of line drawing

Lines are created by rubbing a pencil against paper. At the very beginning of the process of drawing a line, the moment when the pencil touches the paper is "line entry". The pressure on the pencil's paper while it is being drawn is "writing pressure".

The moment you release the pencil is "drawing a line". By properly using these three processes, line entry, pen pressure, and line removal, various expressions such as softness, hardness, three-dimensional effect, and texture can be achieved.
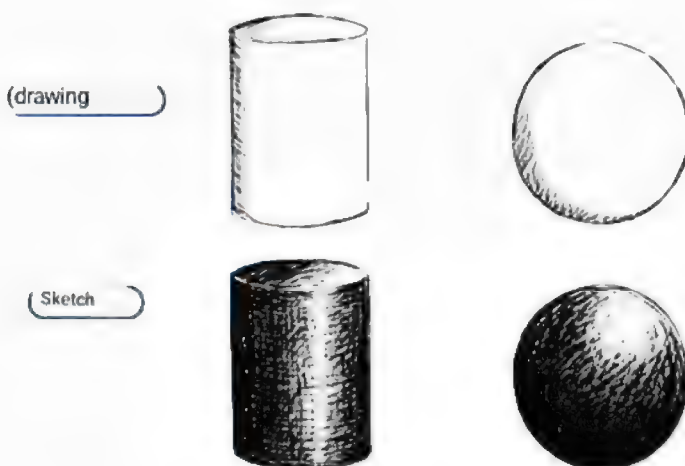
(drawing   )

(Sketch   )

图 01 Croquis and drawings are mainly lines, and drawings capture shapes on the surface.

A   (No strength)

B   (_____)

It is an image to thicken the curve.

图 02 A is simply cleanup (cleanup is to create a line drawing based on the sketch). The lines are not strong or weak and the thickness is constant, so
— it looks beautiful but flat. B is a line with strength and weakness. I think it's almost like putting a pen in a G pen for manga. Doesn't it look like the picture has a three-dimensional effect?

Draw a solid with few lines

"Even if you say a line in a nutshell, there is

a method of drawing with a line (outline) like

croquis or drawing, and there is a method of catching

it with a surface like a drawing. Think

about whether you can create a three-dimensional

expression with lines.

Take the outline of the face as an example. Draw a line from near the corner

of the eye, and as you draw to the cheeks, the writing pressure becomes

stronger, and at the top of the cheeks, the writing pressure becomes weaker.

It also changes the pen pressure strongly. By drawing with

these lines in and out, the lines become soft and sharp,

and a three-dimensional effect is created. 02 If you

want to express the depth, make the line thicker in

the foreground and thinner the line toward the back. The

last is an image of slowly drawing a line. By doing this, you

can get a sense of perspective with just the out line.

図03 。

A (No strength)
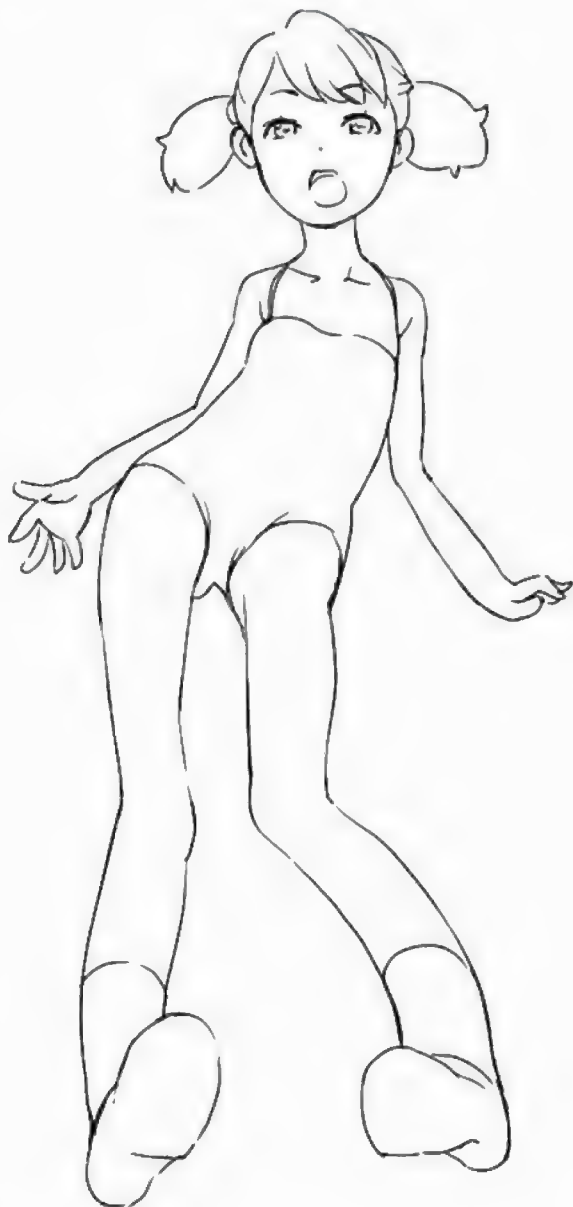
B
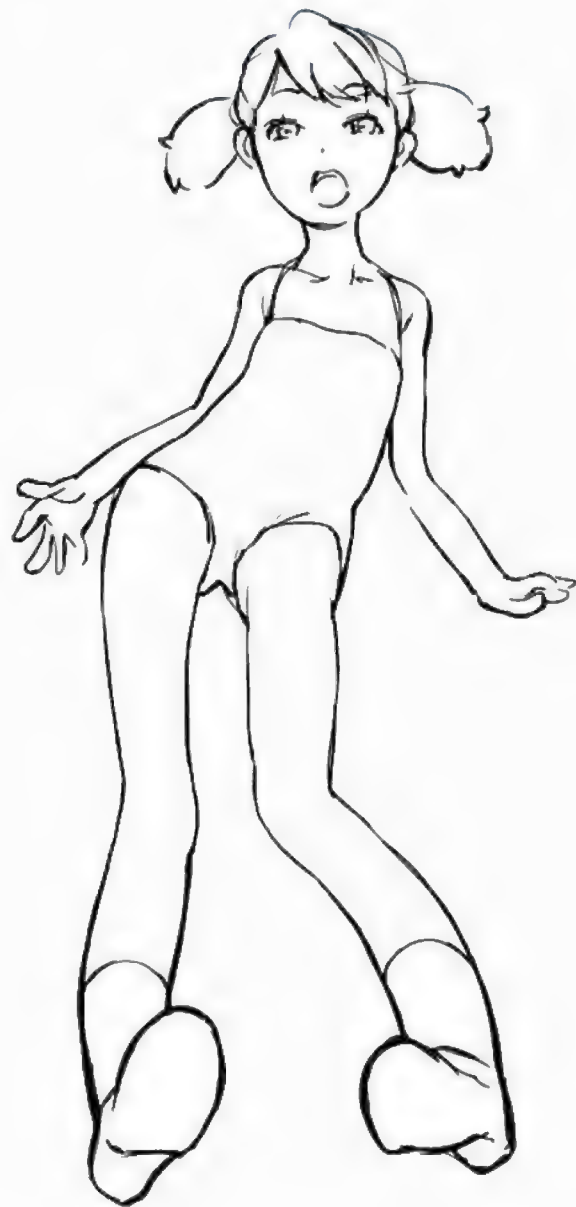
03 A is simply cleanup It's certainly beautiful, but the thickness is uniform, it's not sharp, and you can't feel the depth B is deeper by
making the line thicker toward you By changing the thickness with and without lines, you can give warmth to the lines and at the same time
create a three-dimensional effect.

Draw different materials in outline

By changing the pen pressure, you can draw different materials using only the outline of the line. Like the outline of the face, it is soft when the pressure is high.

It is a hard material with a constant pen pressure, with little strength and weakness

For example, soft objects such as cloth have strong and weak pen pressure.

シワ
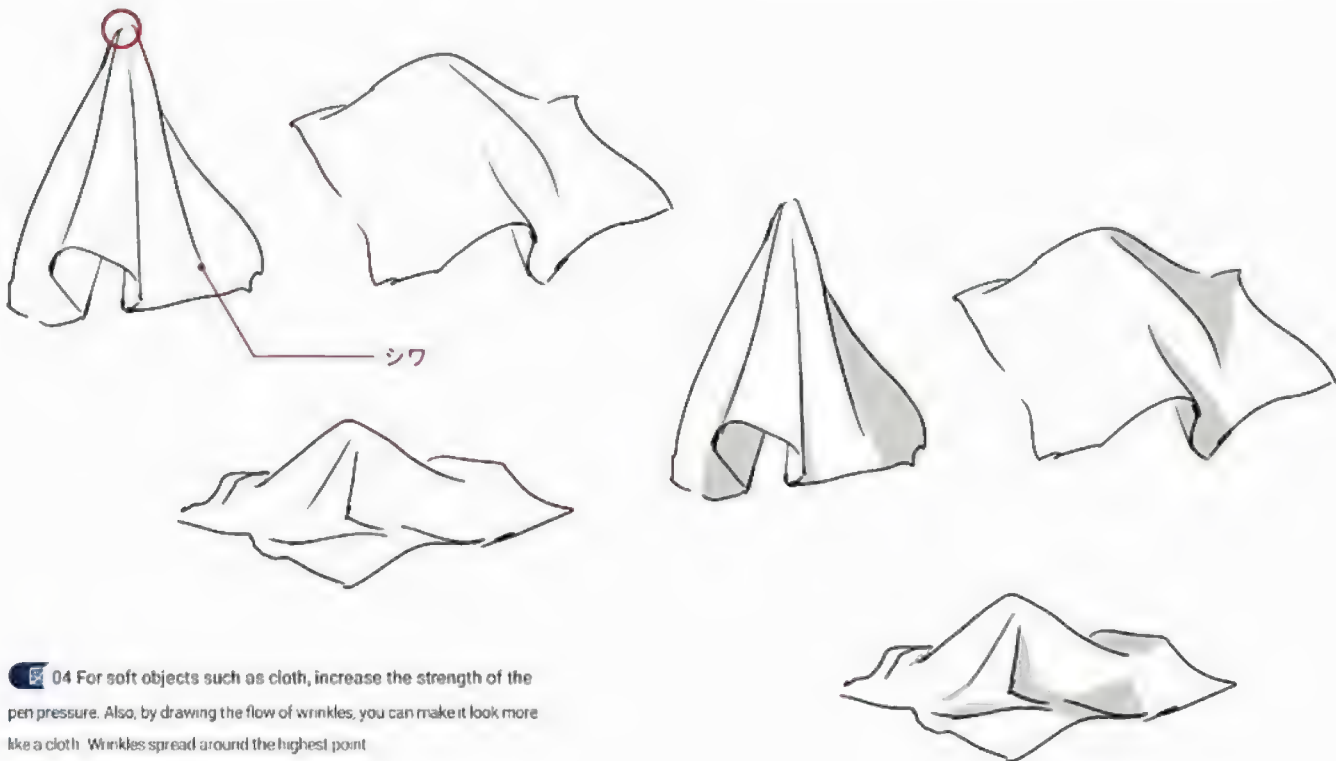
04 For soft objects such as cloth, increase the strength of the pen pressure. Also, by drawing the flow of wrinkles, you can make it look more like a cloth. Wrinkles spread around the highest point

Straight

curvilinear

Straight

Broken cross section
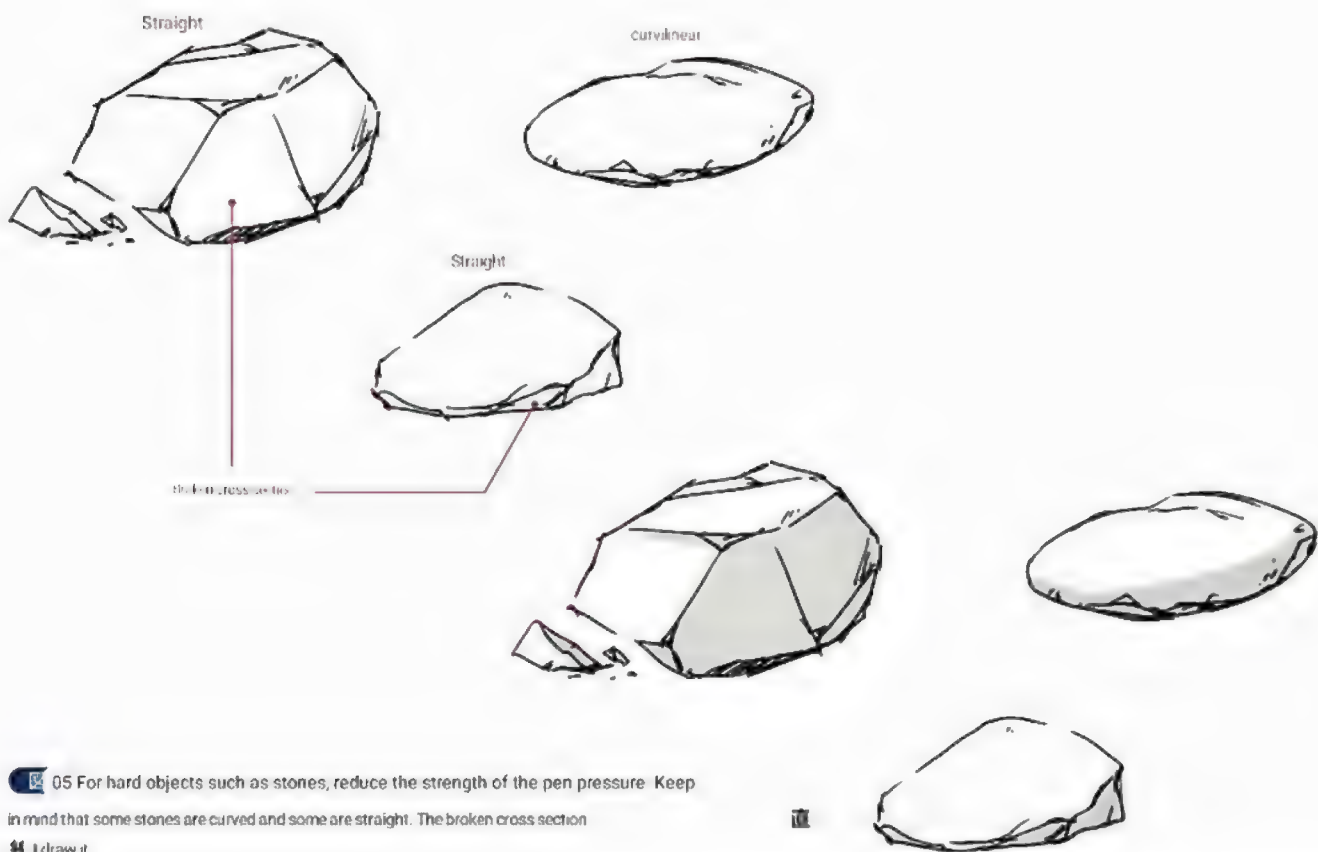
05 For hard objects such as stones, reduce the strength of the pen pressure. Keep in mind that some stones are curved and some are straight. The broken cross section I draw it

If you **图04**, make a large stone or other hard object, it will look like **)**. it if you reduce the strength of the pen pressure. The point of expressing the texture of the material is to put it in a straight line.

Also, when drawing a tree, depending on the type, drawing a line in the vertical direction of the trunk or branch to draw the flow of the skin on the surface will bring out reality. It is a good idea to adjust the pen pressure. Let's draw unevenness on the trunk surface and bumps like bumps 06 **)**.
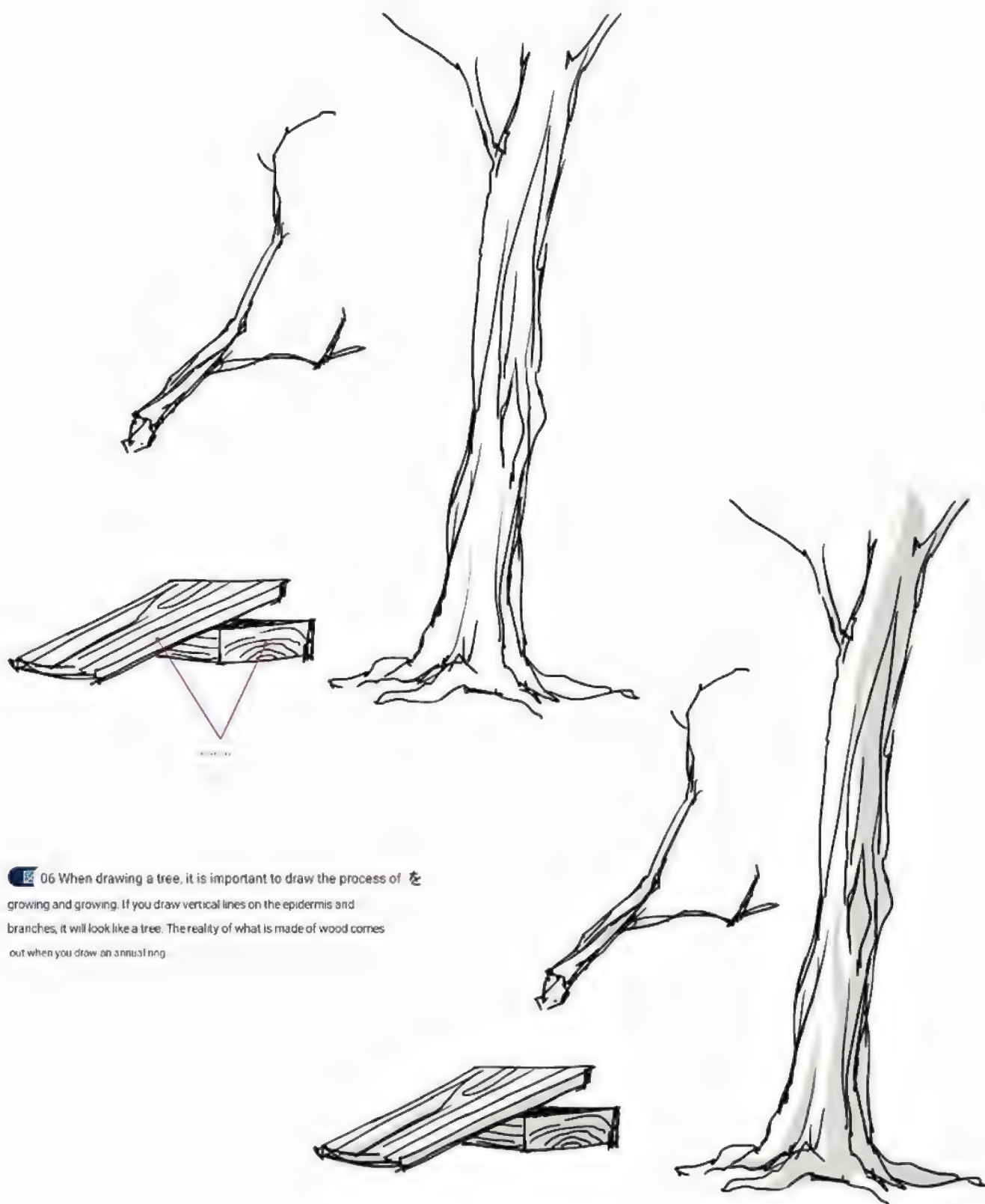
图 06 When drawing a tree, it is important to draw the process of **を** growing and growing. If you draw vertical lines on the epidermis and branches, it will look like a tree. The reality of what is made of wood comes out when you draw an annual ring

11

Lesson

{How to draw hair}

The point when drawing hair is to keep the lines unbroken. If it breaks, the line will die, and the flow
and momentum of the hair will be lost. Pay attention to the entry and exit of lines, and try to draw
soft lines with strong and weak lines.

(Direction to draw a line and pattern)

You will be able to draw a line from bottom to
top and from top to bottom. Let's draw a line once
or in two parts, but draw a continuous line will do

This time
is divided into two times.

This
line is
drawn once.

This line is drawn
in two parts.

This
line is drawn
once.

Be careful when
entering and exiting so
that the lines do not flatten!

Let's draw a
continuous line.

Hair lines are
important to flow. Let's
consciously draw
a lively line.
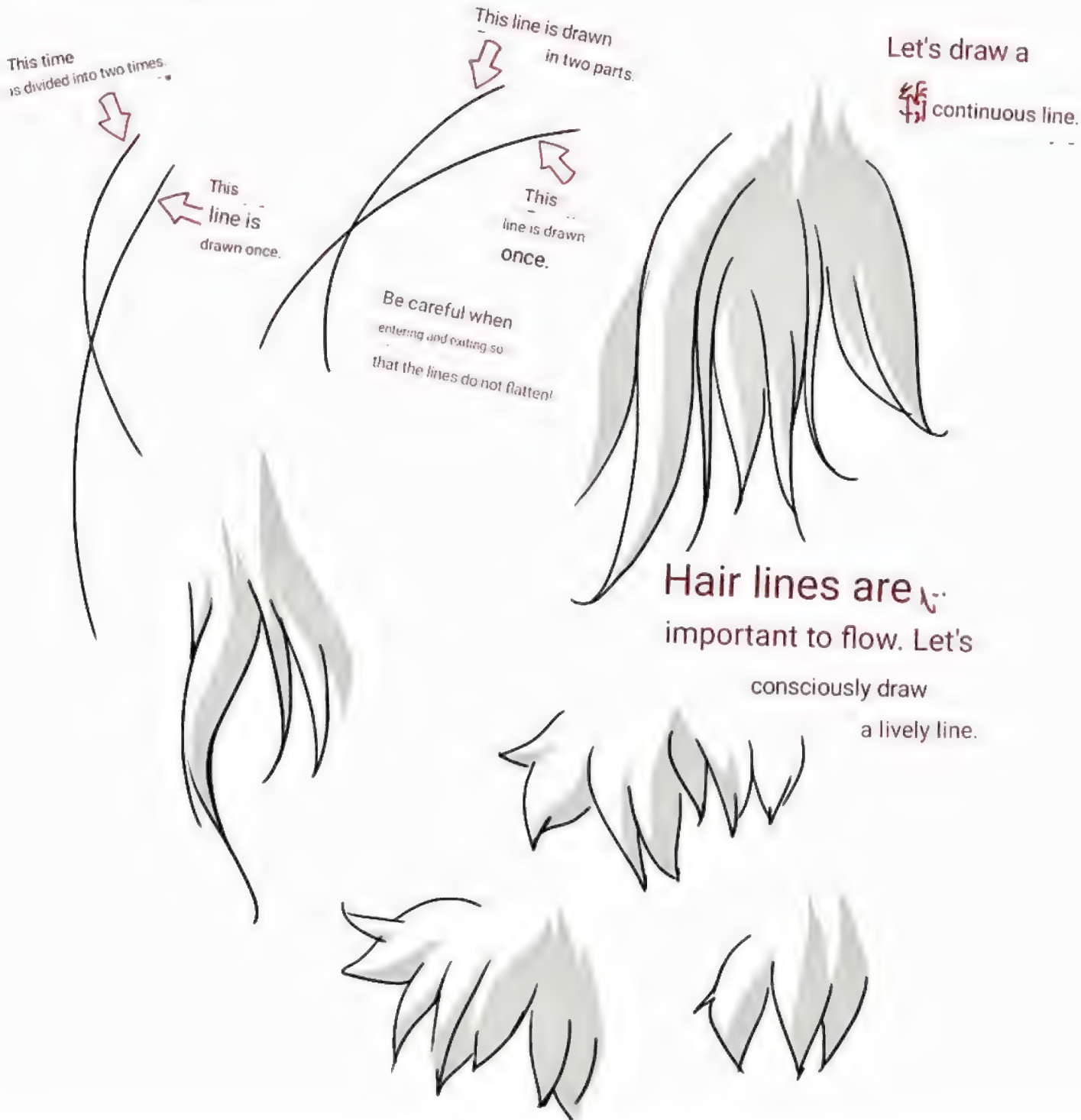
Think of your hair in a few

cars. The tip

of the hair is expressed with 後ろ髪

one or two splashes.

Think of hair separately as bangs,

hair, and back hair.

横髪

前・横髪

For men, it's
okay to divide it
into two parts.

Back hair
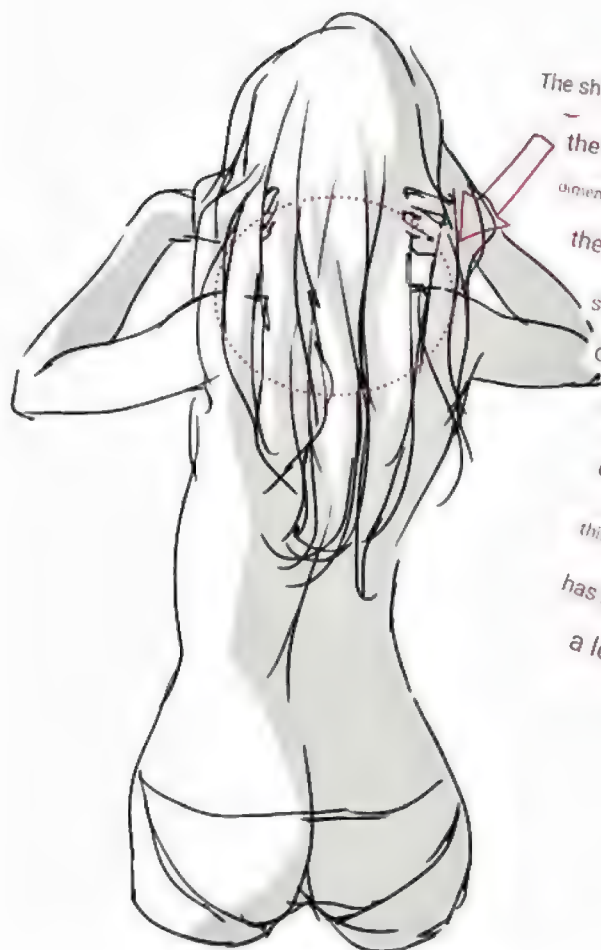
The shade that draws

the hair in three

dimensions is not

the whole. ☺ Add

shades one by

one to create a

three dimensional

effect. I think

this way of drawing

has been around for

a long time ~

The shade of the dent is

attached to this part,

and it is possible to express

thin hair with a refreshing

thickness without drawing with

volume like before.

Lesson

{Give a three-dimensional effect with a few lines}

To create a three-dimensional effect with a small number of lines, it is necessary to organize a lot of information represented by the lines and select the main line. In order to extract the minimum lines as a three-dimensional expression, it is important to know the shape of things such as the flow of the body and clothes. The point is how to express the shape in an easy-to-understand manner with a small number of lines.

Expression of lath

The standard for inserting lines is whether or not there is entanglement on the surface you are looking at.

When a line enters

If there is no line

come in.

not enter

come in

Remember the expression of cloth

Of the skirt

In the shade of

the recessed

part

Performance

Just a few lines

will make it sharper.

The expression of rubbing

the feeling of the mountain part

of the cloth with a few lines and

expresses the height of the

If it is expressed only in

the shade, it will be

a little lacking

in sharpness

NOTE
Organize the lines and choose a line that clearly describes the shape of the object. Use green and shade to draw a simple, lean line
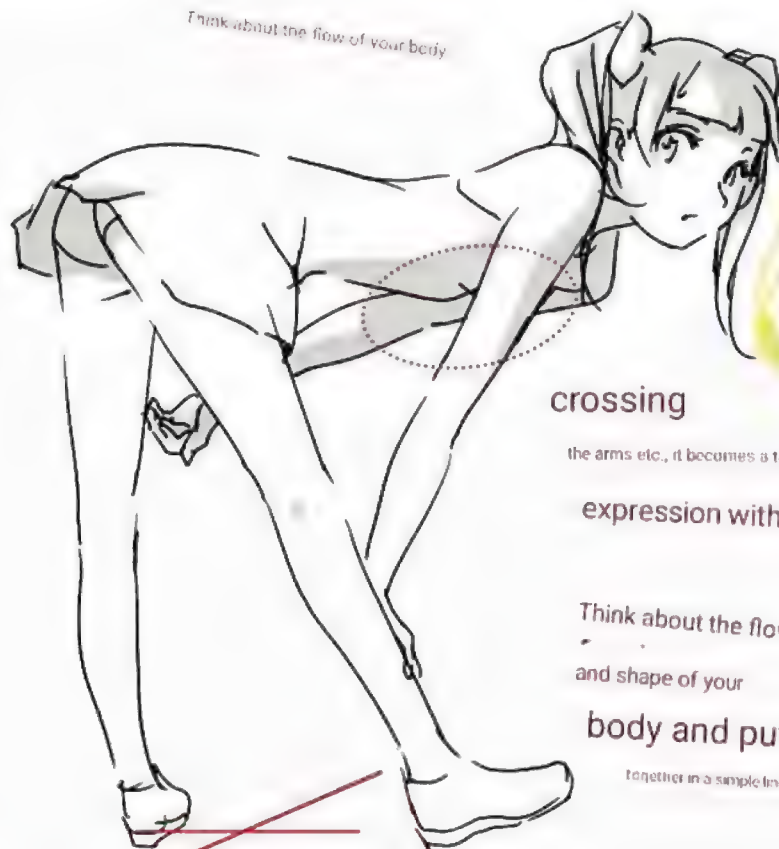
Of hair

Put a curve

Please try to draw By

crossing

the arms etc., it becomes a three-dimensional

expression with depth.

Think about the flow

and shape of your

body and put it

together in a simple line

The two three-dimensional effect

of the hair is expressed by a picture

Adding a little strength

to the line will give

a soft, three-dimensional

and dynamic expression

kuk

11

Create a deep space by

including the

intersection of the bodies

A skirt can

be represented by

at least this much line.

Such a place is

three-dimensional as an

expression in the shadow

Information as much as

possible. It's refreshing with less!

Rule 12

Understand the law and shape
of wrinkles

Basic wrinkle entry

By drawing wrinkles, the quality of the picture will be greatly improved. Here, let's learn how to draw and express wrinkles on clothing.

Wrinkles on the cloth go from high to low I will. If you put them together in one place at the top, some wrinkles will be rounded at the bottom. 01 When the cloth folds in the middle, the wrinkles enter toward the center of the fold and round off at the fold. It is tinged and overlaps 12.

Think about clothes. When you bend your arm, your elbows become the apex and wrinkles collect on the inside of your sleeves. The tension of the cloth on the elbows and the cloth that folds on the sleeves can be drawn separately to create realistic wrinkles. When you extend your arm, the tension of your elbows loosens and gathers on the inner part of your arm. The cloth spreads up and down, smoothing out the unevenness of the wrinkles. 図04

Direction of wrinkles

図01 Wrinkles go from high to low.

図02 If the cloth is broken in the center, the wrinkles will enter toward the center

开 Movement

図03 When you bend your arm, wrinkles will fold inside the sleeve

図04 Stretch your arms to smooth out the unevenness of the wrinkles

Organize and draw lines

How to get wrinkles depends on the pose of the person and the shape of the clothes. Think about your body shape and draw your clothes and wrinkles. It depends on the pattern, but if you draw too many wrinkles, it will be awkward, so organize and simplify the lines and draw with fewer lines.

Masu 05 ）。

The point is to draw only large wrinkles with a line drawing and express small wrinkles in the shade. Pay attention to the line drawing and the balance of shadows.

kuh
12

(1) First, think about the shape of your body

(2) Actually wrinkles will appear to this extent, but the parts with many wrinkles will feel persistent, so omit the smaller wrinkles (circles).

Cloth movement

(2) Simplified by omitting some wrinkles.

図05 Simplification of wrinkle lines

Lesson

{Three-dimensional expression with wrinkles and shades}

Wrinkles and shades are important elements of 3D expression. Wrinkles represent the flow of clothing, and shades represent unevenness.
By mastering these two, you can express the three-dimensional effect and reality more effectively.

ビィーズ!

Miku feels
like it spreads
outwards
downwards.

Think of the

shiku as
if it flows in the high
position and low direction

By putting the
shade of the crotch from the top
of the skirt, you can
express that
the skirt is stuck together
by static electricity.

When the area of

The design of the garment

causes wrinkles
from the chest to
the bottom.

The shade is about half
the body. Things
in a high position. For
example, I tried
to make it feel like the top of
the chest is
exposed to light.

of the cart

t went up

om waist height

ounded

lead down.

Please draw the skirt

considering that it

will look like a purse.

Draw a

dress in

the

shade.

The outside of the

light that

it remains behind

Consider the three-dimensional

effect of the

inside of the skirt

and the base of

the foot, and add shade

It hits the part of

the foot that comes

out of the skirt.

Bend over

Three are

Since it is squeezed

in the center of the back in the design

of the clothes, please

go down from that

position.

The front of the

body is

almost shaded.

Draw the shade that

can be created

with the skirt and

aim for a deep

and realistic shade

huh

12

Think of slip dress wrinkles

The slip dress should have wrinkles that extend from the chest to the hem. Pay attention to the roundness of your body and the appearance of wrinkles when you pull the dress, and draw a wide and soft dress.

In the butt part, the butt line comes out. Wrinkles come in from the high part of the buttocks toward the hands
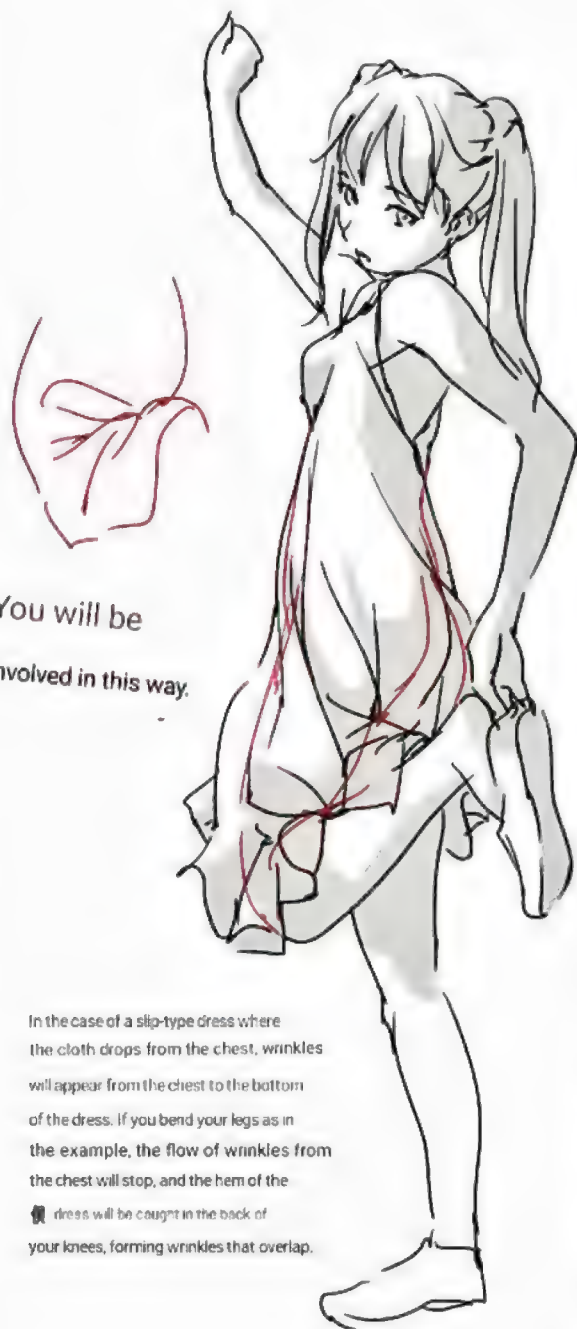
You will be involved in this way.

If you pull it, **you will** get a straight Miku.

In the case of a slip-type dress where the cloth drops from the chest, wrinkles will appear from the chest to the bottom of the dress. If you bend your legs as in the example, the flow of wrinkles from the chest will stop, and the hem of the dress will be caught in the back of your knees, forming wrinkles that overlap.

If you pull the dress in front of your feet in this pose, wrinkles will gather around your hands. Consider how the cloth will wrinkle when pulled from your back

It looks like this.

When you sit down like this picture, there is no external force, so only wrinkles caused by bending your body will occur. There were wrinkles mainly in the horizontal direction, but it overlapped with the volume of the hem of the dress. Let's draw while considering the depth before and after the cloth.

When drawing wrinkles on the chest, insert it from the side to express the bulge of the chest, and shade it to show the height. It also expresses the texture and thickness of the garment with and

The wrinkles on the

clothes start from the

high part of

the chest, and the wrinkles

on the hem become rippling.

注
This does

not draw the

line of

the body.

An expression that

emphasizes the chest

by pulling on a T-shirt.

Instead of drawing the

chest directly,

the wrinkles on the T-shirt

are used to express the chest

with shades and lines.

After all. Thinking about

the top of the chest. expressing

it with

shadows and lines

To go. 12   Kule
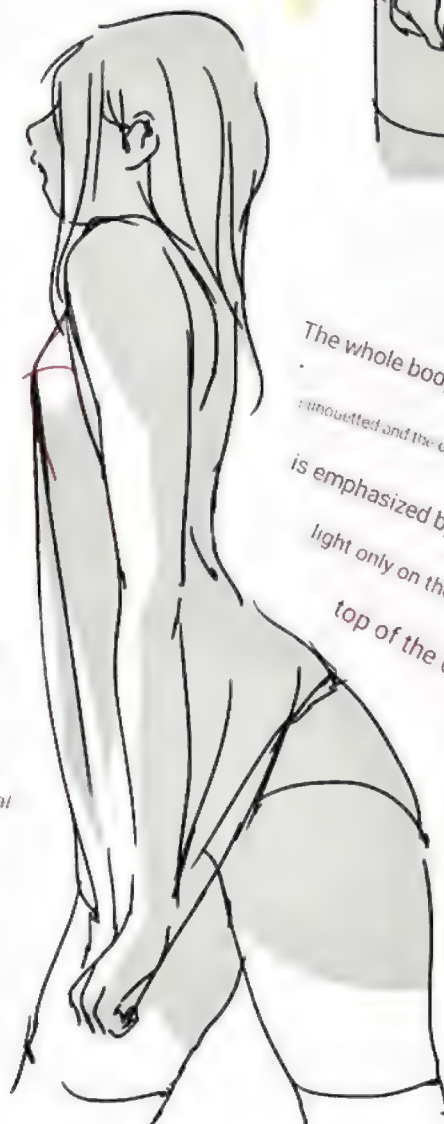
I don't put

light around my chest,

but I draw shadows

such as three. The

trick is to give a three-dimensional

effect.

The whole body is

silhouetted and the chest

is emphasized by shining

light only on the

top of the chest.

NOTE
The key to expressing beautiful breasts is to express wrinkles with the minimum necessary and not to draw too much

Rule *13*

Draw a three-dimensional
space by using perspective

What is Bath

If the picture is flat and not three-dimensional,
it may be due to the lack of "perspective" in the picture.
Bath is an abbreviation for "Verspective" and means
"perspective", "perspective", and "perspective". This is a three-dimensional
drawing of the completed building, so to speak,
an architectural perspective, but recently it has become
widely used as an explanation for this three-dimensional
expression.

Proper use of perspective projection

Perspective projections (perspective projections) include "one-point
perspective" 01 "two-point perspective" and "three-point
perspective" 03. Each has a different number of "vanishing points", where

Depending on whether you need a three-dimensional expression up to

The vanishing point is the point created when drawing
lines that are actually parallel so that they intersect in
perspective. For example, the point where a straight road
finally intersects one point at the berth. As the number of points
erased increases, it becomes possible to express not only
horizontal perspective but also vertical perspective, which
enables a wider range of perspective expressions. Think of
the eye level as the horizon through the vanishing point.

Use one-point perspective to express depth perspective,
two-point perspective to express horizontal perspective, and three-point
perspective to add both horizontal and vertical perspectives.

* "one-point" perspective
vertical lines remain parallel

図 01   One-point perspective (one vanishing point)
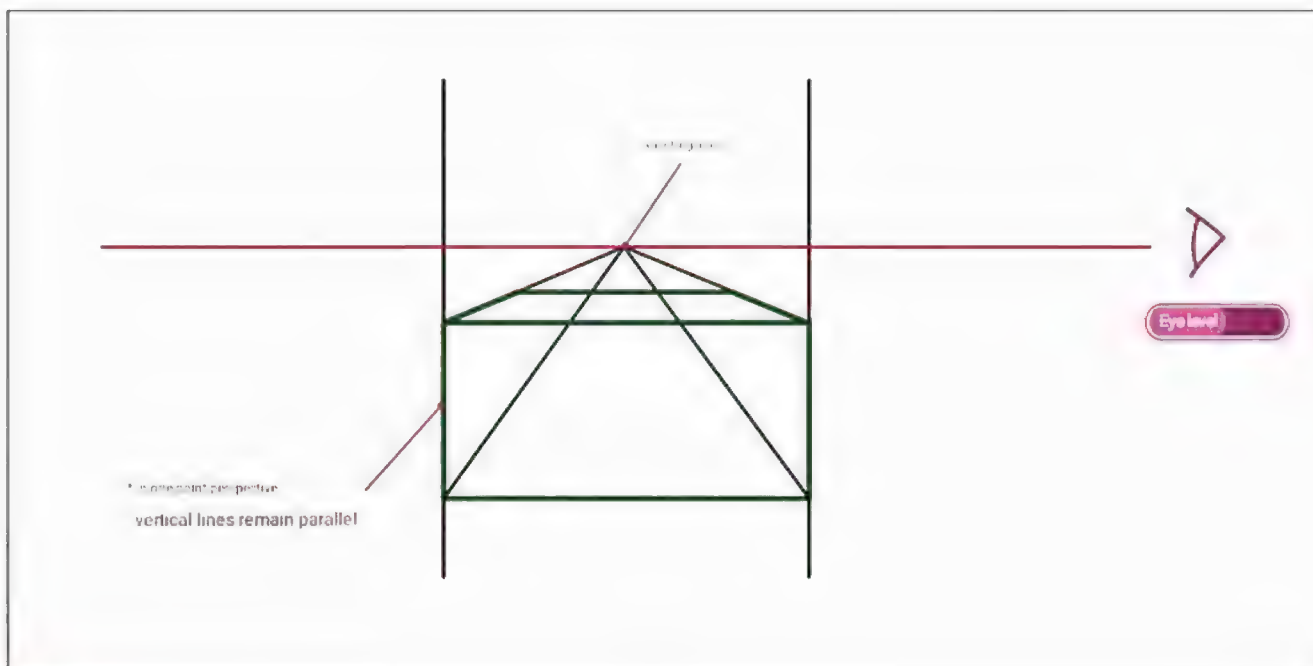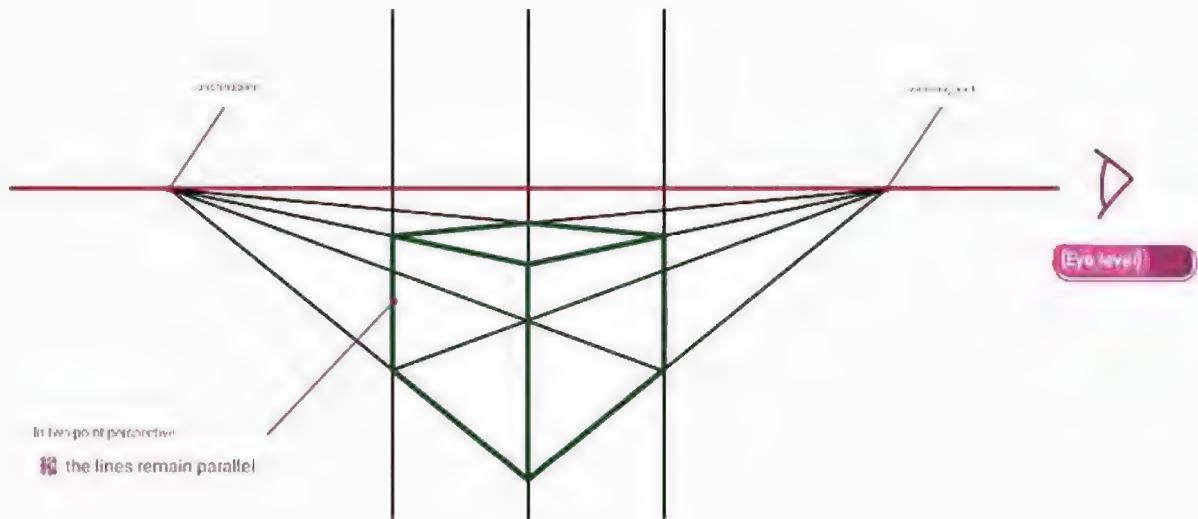
図02 Two point perspective (two vanishing points)
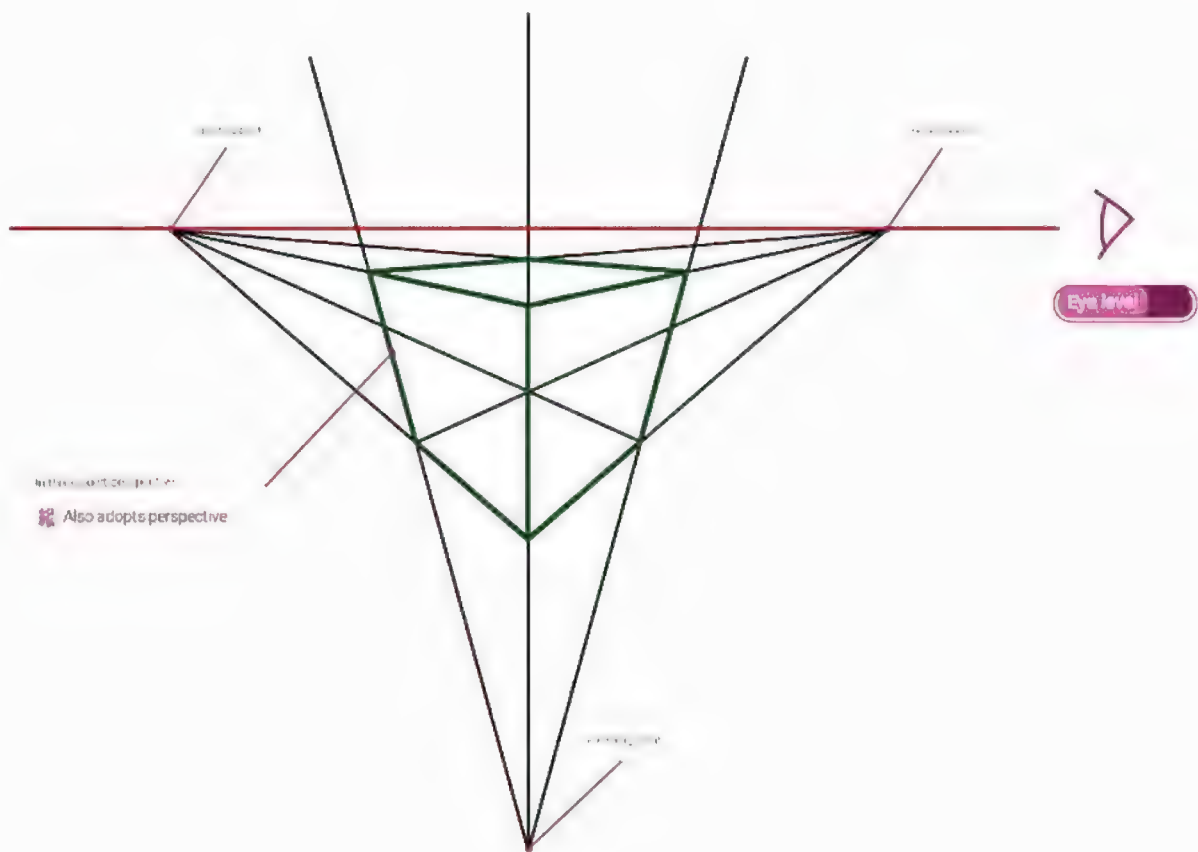
図03 三 3 vanishing points)

Draw with perspective

Next, let's introduce the procedure for drawing with perspective.

First of all, it is a part of the background such as a sofa

Decide the perspective of the furniture and character according to it

I will draw the Kutar. Here on the sofa

I drew a girl who leans back. Pay attention to the

balance between the sofa and the characters when

drawing. Perth is difficult at first, so don't worry

too much, let's understand and draw little by little.

① First, think about furniture such as sofas in perspective. Draw a cube
and draw a picture of the sofa in it. Here, the whole is tilted, and
it is drawn in two-point perspective.

③ Let's draw the character according to the perspective of the
sofa you drew. Don't forget to tilt it. Draw with an image that sank a little
on the sofa
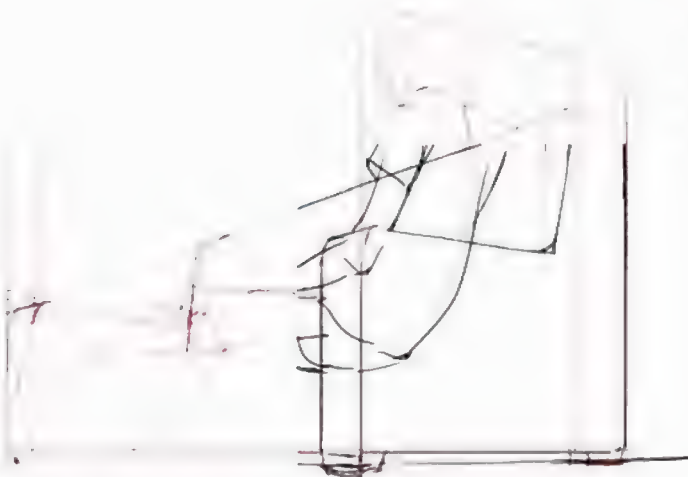
② Draw a sketch based on Atan
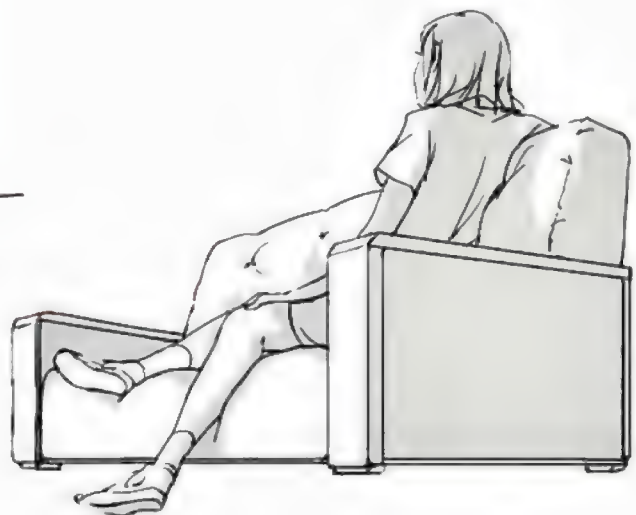
④ Draw a line drawing based on the sketch and add a shade to complete it.

04 How to draw a person according to the berth

{Draw a girl sitting on a chair}

Let's draw items such as desks and chairs together with the perspective of the character. First, draw a perspective line to take a hit, then draw a desk and chair according to the berth, and then draw a character. Put on attractive poses such as hands and legs on your chin.

I draw with

two-point perspective
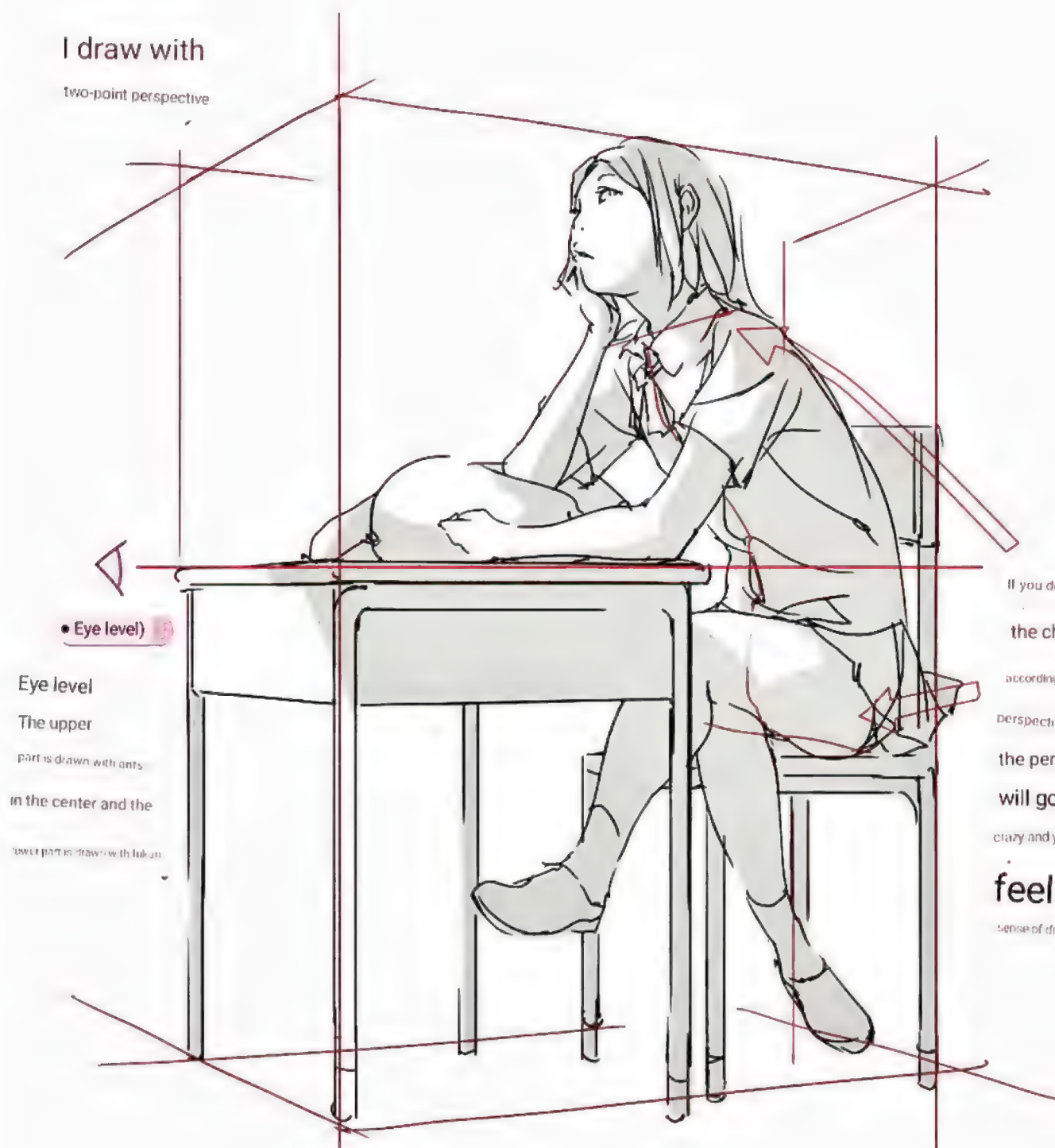
• Eye level)

Eye level

The upper

part is drawn with ants

in the center and the

lower part is drawn with fukan

If you don't draw

the character

according to the basic

perspective,

the perspective

will go

crazy and you will

feel a

sense of discomfort

hele
13

Part 2

The law of animation method

01

Direct by frame
division

What is a storyboard?

When creating an animation, you usually prepare a "picture content". Storyboards are illustrations of animation production for each cut, and are created to determine the composition and movement of how to arrange the characters on the screen and how to act. Here, let's think about the composition and composition of the illustration based on the idea of storyboards.

Use the storyboard frame layout

You can apply how to show the production method in the storyboard to trimming the illustration and dividing the frame. vinegar. There are various production methods, but here

Let's explain with "Pan-up" (a video technique that slides the camera from bottom to top)

The whole body is drawn in the original picture. Bring the picture up on the screen and slide the camera from bottom to top. In the storyboard, to show this pan-up, we will show the position of the start and end of the movement in one frame. This frame division is used as the composition of the illustration. By approaching the subject, you can create a clear picture of what you want to show, and you can create a moving, more attractive picture.
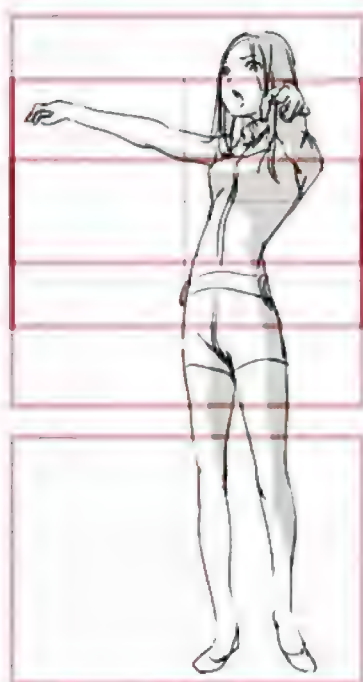
01 Original. The pan-up screen cut is shown in a pink frame.
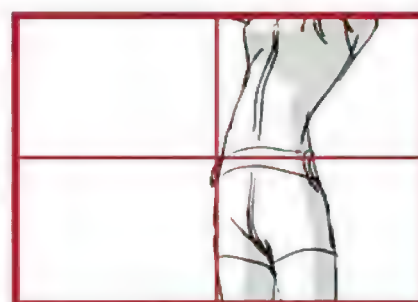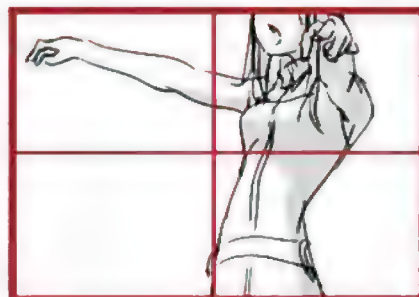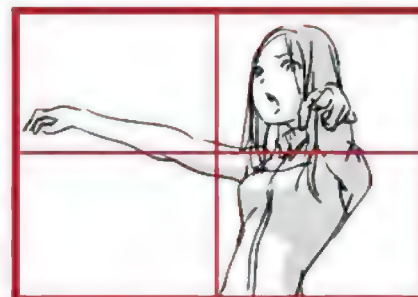
① ② ③ ④

02 This is a diagram showing the effect of moving the camera from ① to ④ and from bottom to top. This frame division can be applied as the composition of the illustration

Let's explain based on an example. It's a scene where a boy is "head pompon" to a girl. 03 Even in 🖼 the same picture, how it looks by frame division Will change. First of
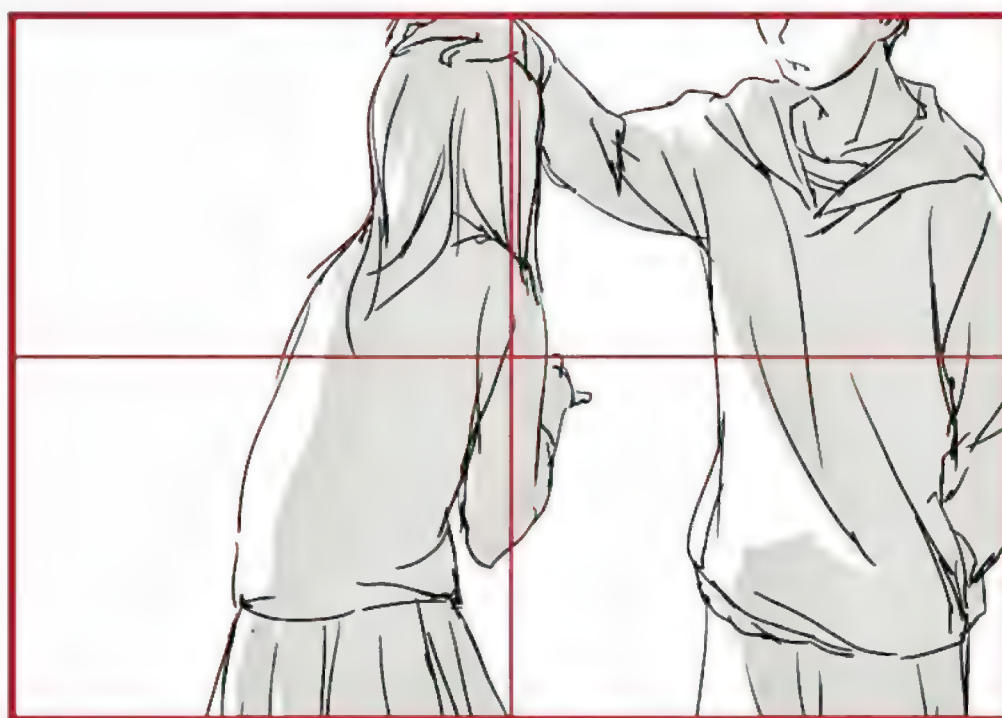
all, from a male perspective. A stranger to a longing girl

The composition is that the boy is watching his head pompon from a distance. By placing the leading girl in the center of the screen and cutting the boy's face with a frame, a strange boy looks mysterious. **Figure 04** 。


図03 絵

04 Frame split from a male perspective

01

105

Next is a woman's perspective. A longing boy is pomponing a girl in the back. This time the girl in the back looks mysterious, and the protagonist has changed to a boy placed in the center of the screen 20 🔳.

The last is a third-party perspective. It is a scene where two people who cannot see their faces are popping their heads. Looks mysterious overall Masu 06 🔳.

in this way. The image will change a lot depending on how the character fits on the screen. Animation productions are always made with consideration of how the story will be interesting. By drawing the illustrations in the same way, considering the screen composition and direction, you can transform it into a higher-grade attractive work.
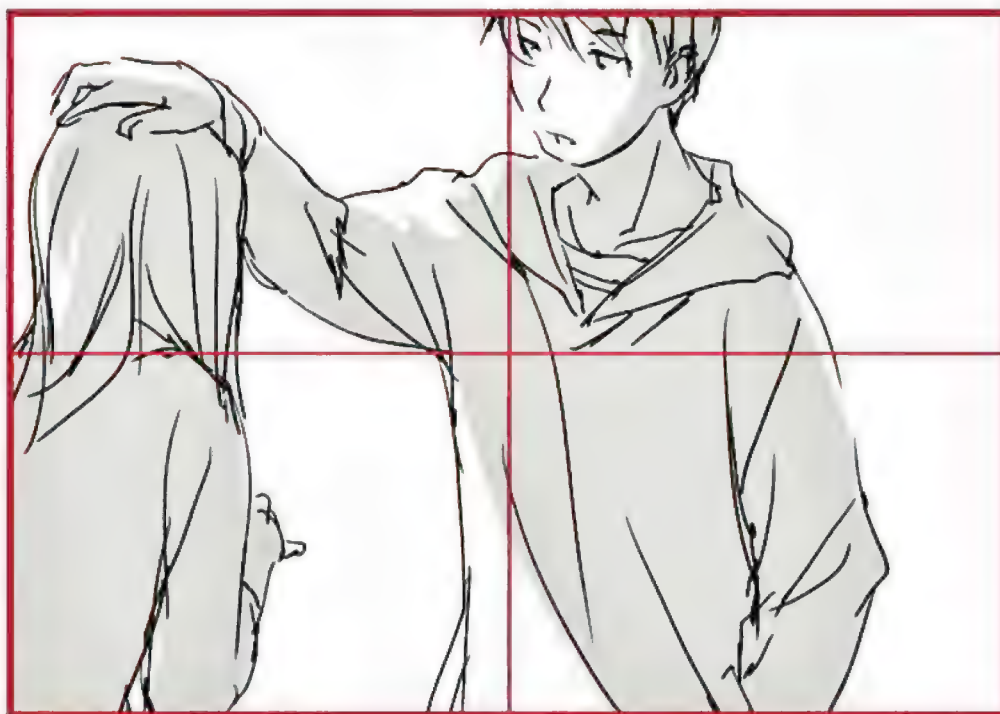
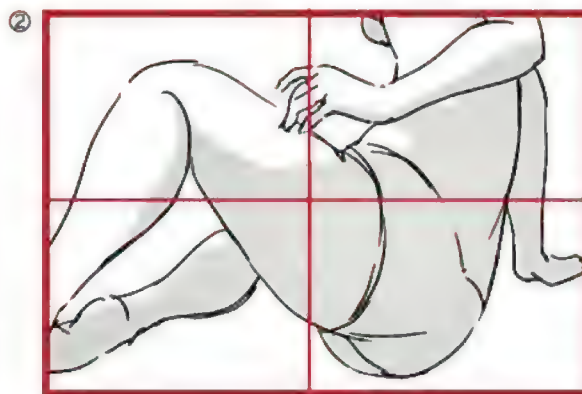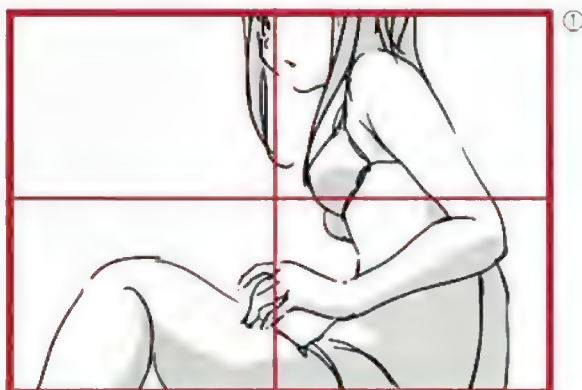

05 Frame split from a female perspective

図06
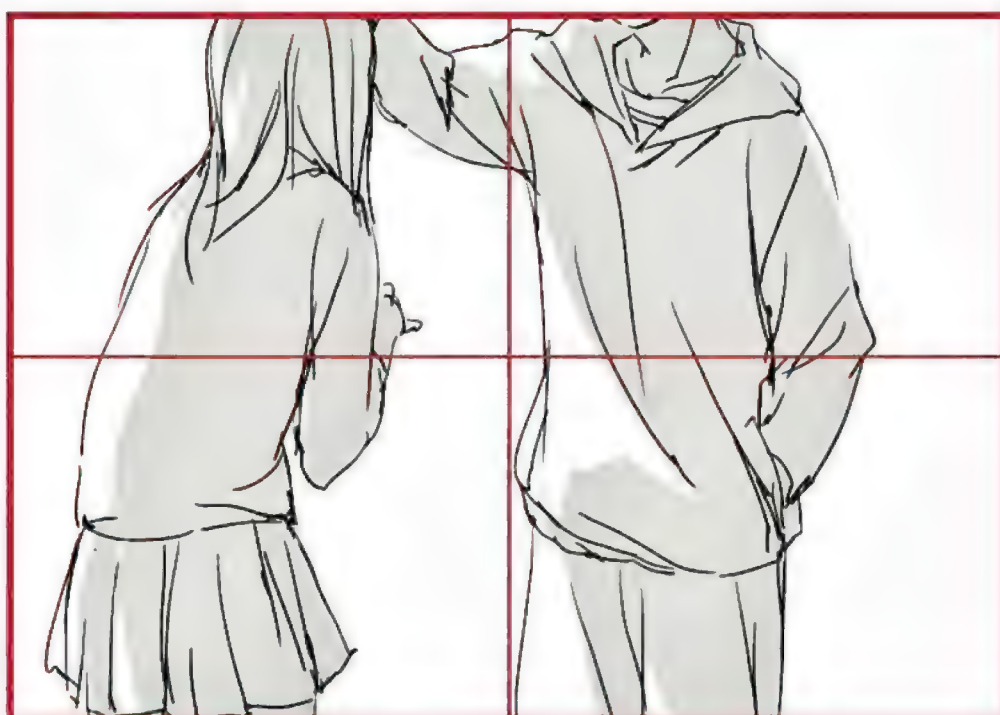
{Change the frame layout depending on how you show it}

The frame layout depends on what you want to show. It also depends on whether you want to make it look

straight or make it a little vague and let the viewer imagine it. Here, I will introduce two types of presentation.
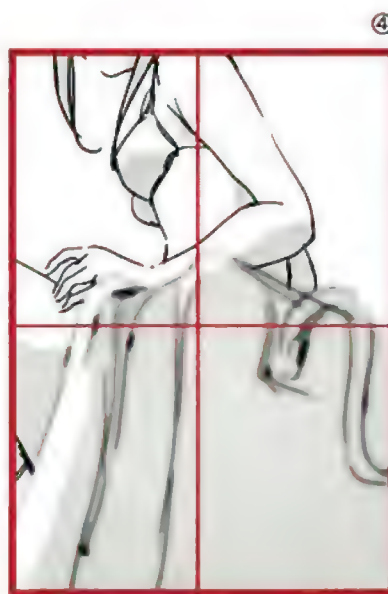
Which way do you like to show?

① is the frame division when you want to show your butt. It is
a directing method that puts the part you want to show in the
frame as it is, and it is easy to understand and clear if you show it
straight like this. However, it feels a bit dull

Where
01

Original picture. By placing a bag in
front of the girl, it is a production of
peeping

③ is a production that makes you feel the wide field of view by widening the front of the girl s face,
and makes you feel that you are in a weak position while peeping. On the other hand, ④ can be seen
without worrying about the girl s line of sight by hiding her face. However, the butt is hidden by the
bag and cannot be seen. Wouldn't this stir your imagination and make the girl more attractive than it
would look straight?

Think of trimming to make it look attractive

Let's take a look at an example of trimming that
makes effective use of frames. Here, we are trimming
to make the girl look more attractive. I tried to
create a three-dimensional expression while
partially blurring it to give the effect that the
part I wanted to show was in focus

Trimming that is a little closer to women. The layout
shows the nape. I made the line a little
thicker to give a sense of distance that I could
reach if I reached out. The focus is adjusted
to the same, and the expression is
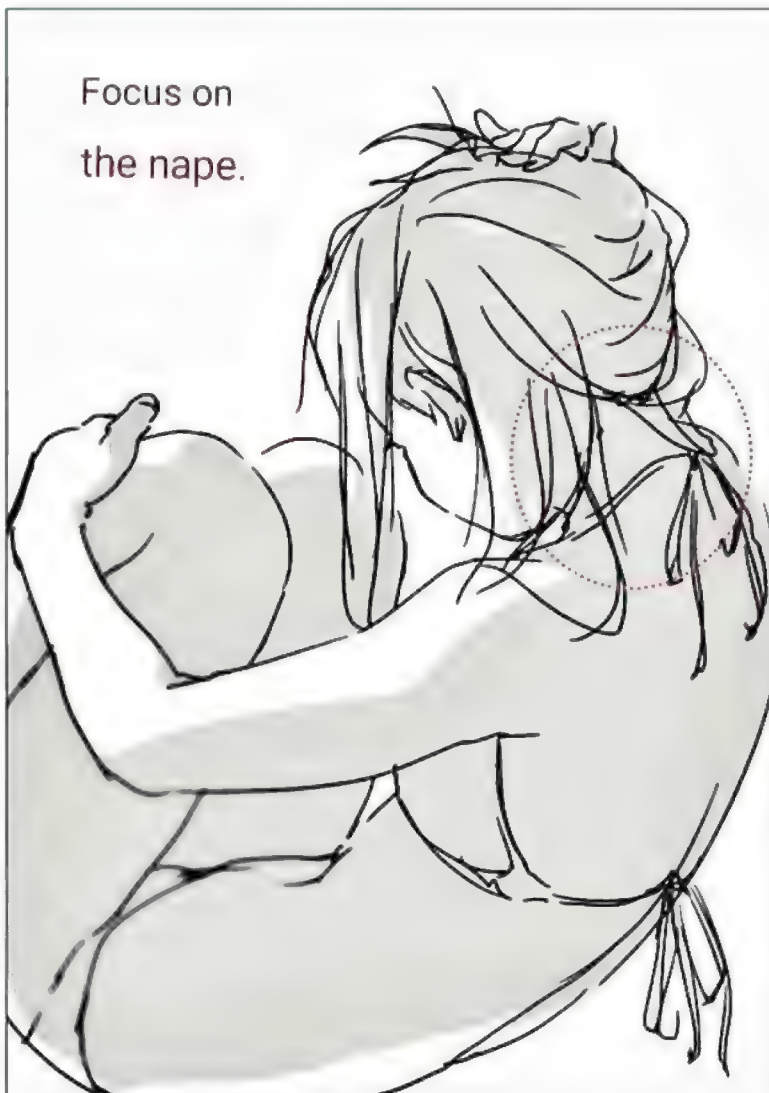
Focus on
the nape.

By trimming closer to the woman with the horizontal
frame and thickening the line, it looks like it
is closer. I added a blur around my chest to
focus on the eyes of the woman looking at me. By putting
the woman's face together in one-third of the
entire frame screen, the space is stable
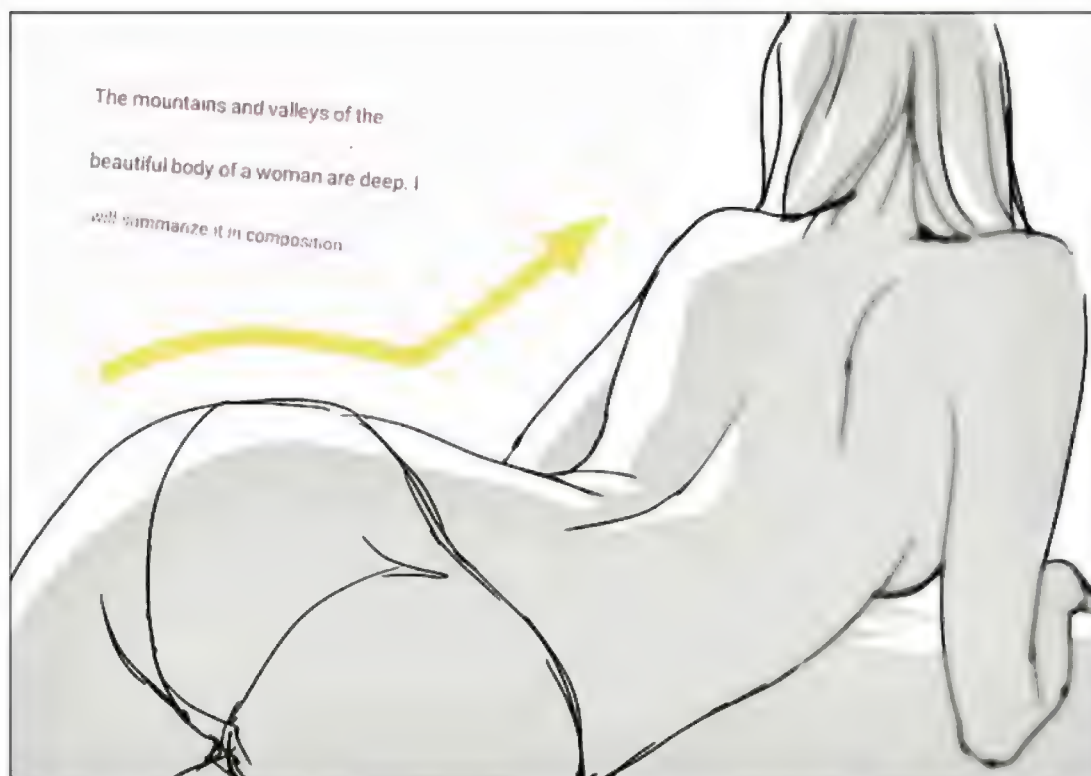
Put your face together in one third of the screen.
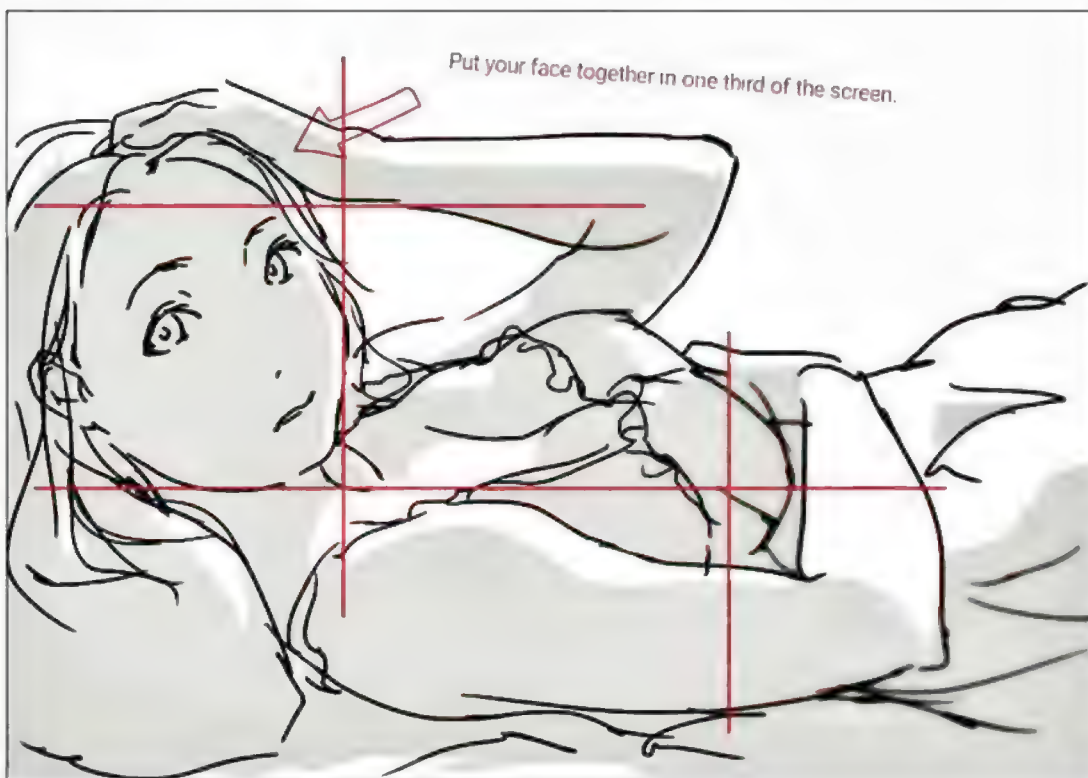
Add a blur as
you go deeper.

Kule

01

🔖 Trimming with the whole body in the frame
While showing the whole picture, the
focus is on the woman's face, and the
depth is blurred. This will give you more depth
and focus on the face you want to show
the most. The lines have been made thinner
to make it easier to see overall.

The mountains and valleys of the

beautiful body of a woman are deep. I

will summarize it in composition

Trimming that shows the beauty of a woman's body line with a horizontal frame. Focusing on the buttocks, from the
waist to the shoulder line, it is sharp like a mountain surface to express the beauty of a woman's body. By blurring it,
you can make it look deeper

Rule *02*

Communicate the charm with

a general approach

Pulling

When directing an animation or video work, the meaning of the production changes between "pull" and "close". Since the composition of the pull is a line of sight away from the character, it is possible to convey the situation of the character and its surroundings at the same time, and to convey the situation of the entire scene. For example, you can objectively see what kind of relationship your lovers are now. 01.

On the other hand, the closer composition aims at a powerful screen composition by taking advantage of another character's line of sight (in some cases, the person's line of sight) and the camera's line of sight when approaching one character. Communicate the charm of the character in detail

In addition to being able to do things, it is also good for expressing emotions of characters

Used 02 In this ）。

way, pulling and leaning can convey different information.

Effective composition

Let's use an example to explain what a close composition is and what information it conveys.

First of all, try one of the pictures 13 of the girl's pull

図 01 The composition of the pull. Objective view of the character and its surroundings. It can be seen as a target.

図 02 Closer composition. The screen will have an impact. It is also used to express the emotions of characters.

I'll try to cut out the 図04 . part it's true

that the composition is closer, but just cutting out a

part like this doesn't create power or charm, and I

don't know what I want to convey.

So, let's take a look at what we drew as an effective

approach 059. I changed the angle a little, and I

approached the girl's child and drew it with a perspective

as if I was looking into it. By doing this, it

is possible to convey the information of "softness of women's

skin and breasts", and it is possible to create a

staging effect on the viewer side.

In order to bring out the effect of leaning, it is important

to thoroughly stick to what you want to show and what information

you want to show / convey, and to think about a drastic

composition and angle
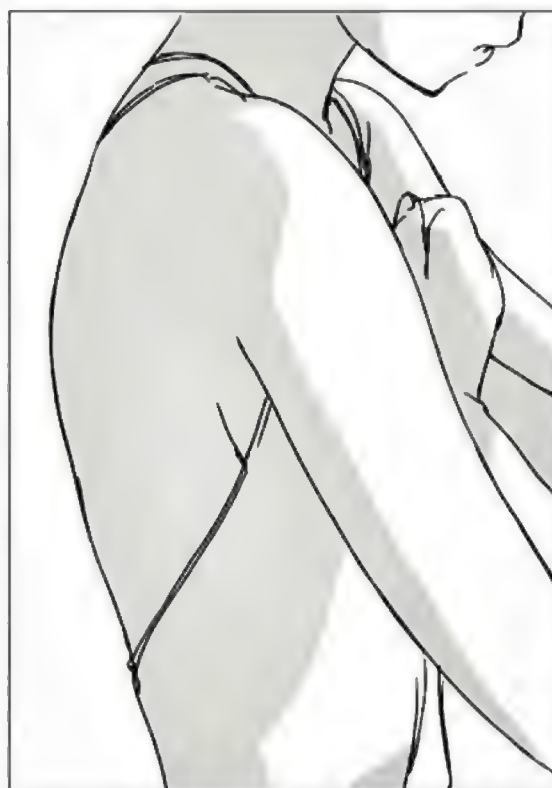
Figure 04 A simple composition doesn't tell you
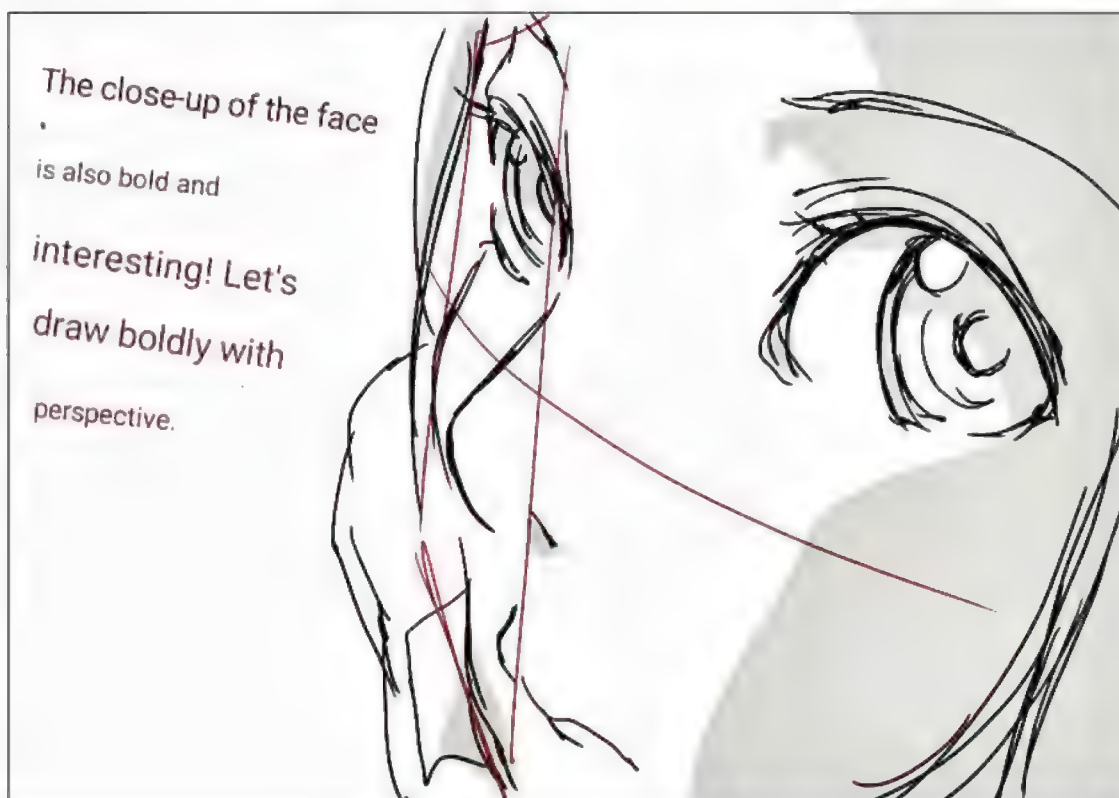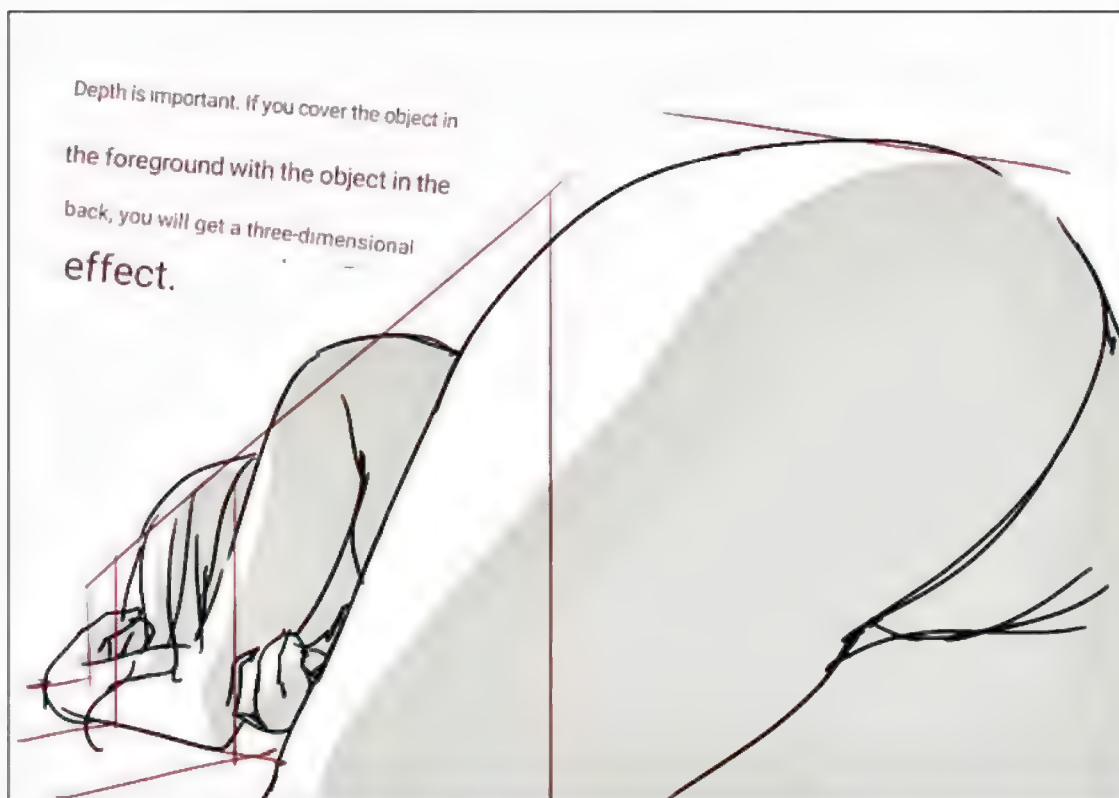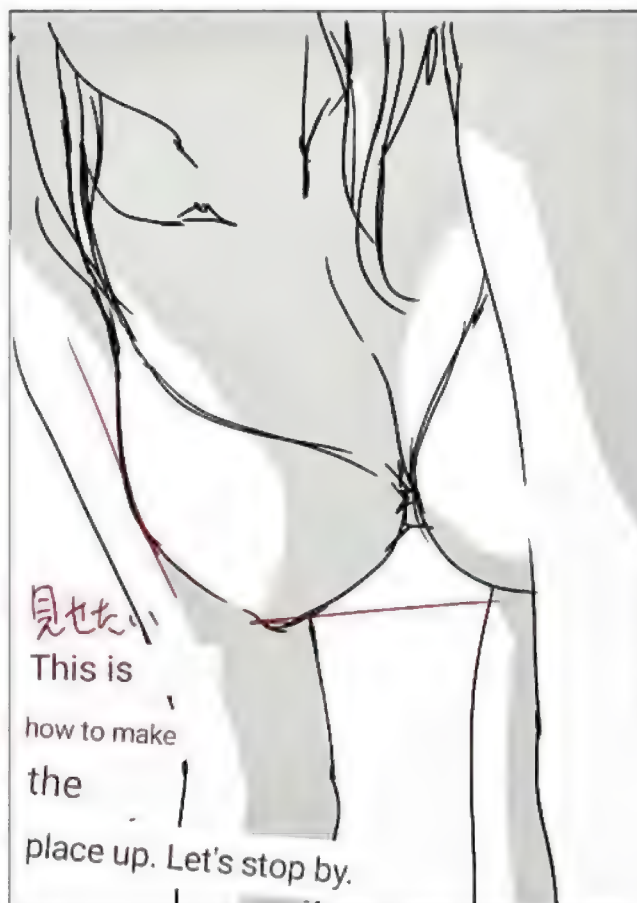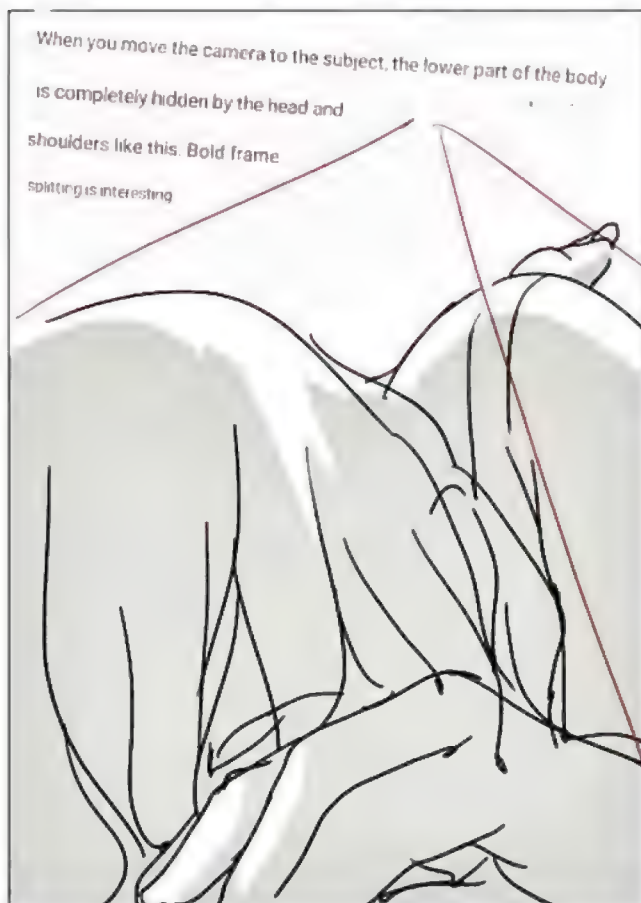what you want to convey

05 The angle has been changed to create a composition that
conveys the softness of women's skin

03 Pulling picture. I will cut off the square part.

Lesson

{Think about the effect of getting closer}

Bring the ultra-small CCD camera close to the character and draw with the image of looking at it from a closer angle that you wouldn't normally see. Multiple peaks and valleys can be created with the arms and legs, creating a three-dimensional effect that is unique to the side. It is also possible to produce something that you can still feel the warmth and smell.

Depth is important. If you cover the object in the foreground with the object in the back, you will get a three-dimensional effect.

The close-up of the face is also bold and interesting! Let's draw boldly with perspective.

The closer effect brings you closer to the subject, so you can see the big thighs **with a line of sight that** is close to the subject's own line of sight.

I think it is also good to divide the frame using the margins.

When you move the camera to the subject, the lower part of the body is completely hidden by the head and shoulders like this. Bold frame splitting is interesting

見せたい
This is
how to make
the
place up. Let's stop by.

Lesson

{Keep the character's eyes alive }

It is easy to convey the situation of things from a third-party perspective, but by drawing with the character's perspective, you can broaden the range of expression. Let's draw from an angle that you can't see. It will be a fresh composition that allows you to experience the character's eyes in a simulated manner.
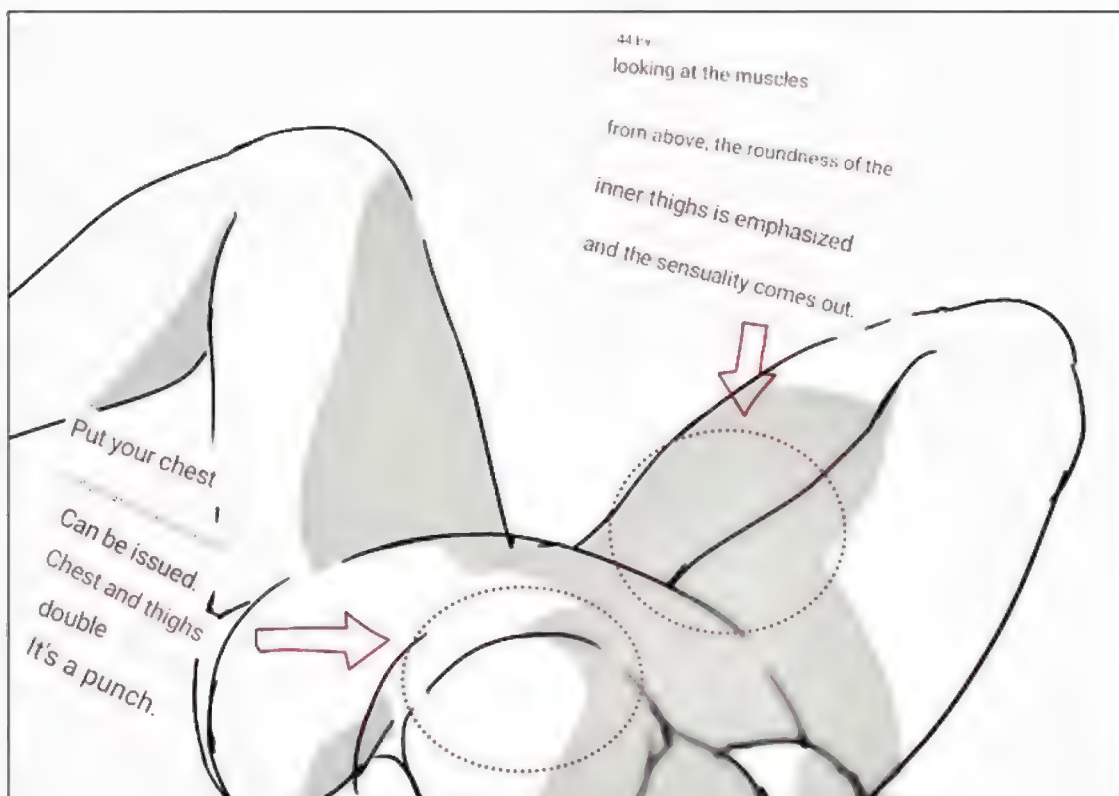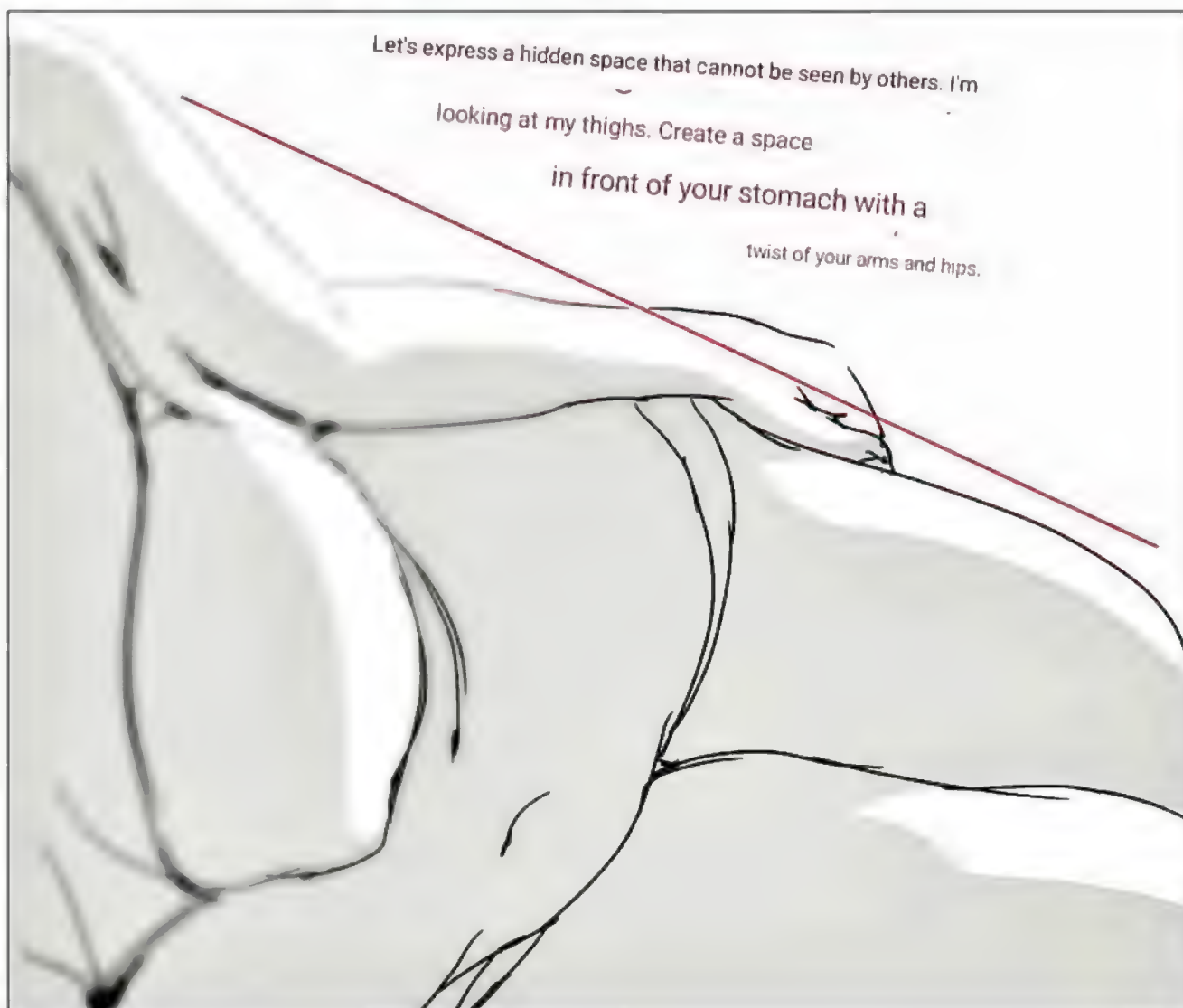

44 Ev
looking at the muscles

from above, the roundness of the
inner thighs is emphasized
and the sensuality comes out.

Put your chest

Can be issued.
Chest and thighs
double
It's a punch.

I think it's very convenient
because you can express only the places
you want to show with a spot feeling
without putting in the obstacles
around you.

It's a line of sight that can only be seen by yourself, so you can feel the power and by matching your eyes to your thighs, you can double the feeling of plum power.

Sun line

You can get a sense of scut by focusing on the line of sight.

The smaller it becomes, the smaller it becomes, so your own foot will guide your eyes. It is a method to naturally bring your eyes to your toes.

02

Let's express a hidden space that cannot be seen by others. I'm looking at my thighs. Create a space in front of your stomach with a twist of your arms and hips.

Think of "wall don"

A common "Kabedon" picture looks like the one below.
But don't you feel a little lacking because you're
too far from the character? At times like
this, men should feel superior and women should
feel oppressive. So, I tried to express those feelings
by arranging the composition closer to me

Just by trimming the surroundings and tilting it a little, you can get closer and get a feeling of oppression.

"I arranged the pictures for comparison.

Looking at men: It's a moment when you can feel close to a girl. Looking down at the girl and shadowing it gives the man a sense of superiority and makes the girl look weak and cute.

From a female perspective. The angle will be close to the actual one. The feeling of oppression is further enhanced by the backlight.

Rule 03

Draw lively with
big movements

Deformation of movement

In anime and manga, it is possible to express deformations of movement that cannot be expressed in live action. By making the movement big and exaggerated, you can make the character more interesting, easy to understand, and powerful, and you can draw the character lively.

Deformed movement is a reality

Although it is contrary to the movement, it is basically a deformation based on reality, so if you exceed the limit, you will still feel a sense of discomfort. Therefore, first of all, please learn how to draw basic movements and then try big movements.

[Figure] 01 Running (Nature)

02 Running (deformed)

Try to exaggerate the movement

Let's explain the deformation of movement by comparing the examples of natural movement and deformed exaggerated movement (overaction) from the two points of the magnitude of movement and how to show the angle

First, let's take a look at the natural movement of the run. 01 In the scene of landing while running, I dare to make the knees stretch a little without bending. The movement is small and cute, but it has no impact.

Next, let's look at an example of a large and exaggerated movement. 02 This is when I was about to move forward, but I stretched my limbs vigorously and my whole body

It's moving a lot. Unlike Figure 1, it looks very lively and fun.

Let's look at an example in which the angle is also devised. First of all, a natural jump 03 The movement is small, Anne Guru is also normal.

Next, let's take a look at an example of drawing a large movement along a rounded orbital line and sticking to an angle. 84 It's a little exaggerated, but it has an impact. It became a picture with.

In this way, drawing with big movements creates a sense of dynamism and turns into a lively pattern. Try to incorporate these deformed movements according to the type of work.
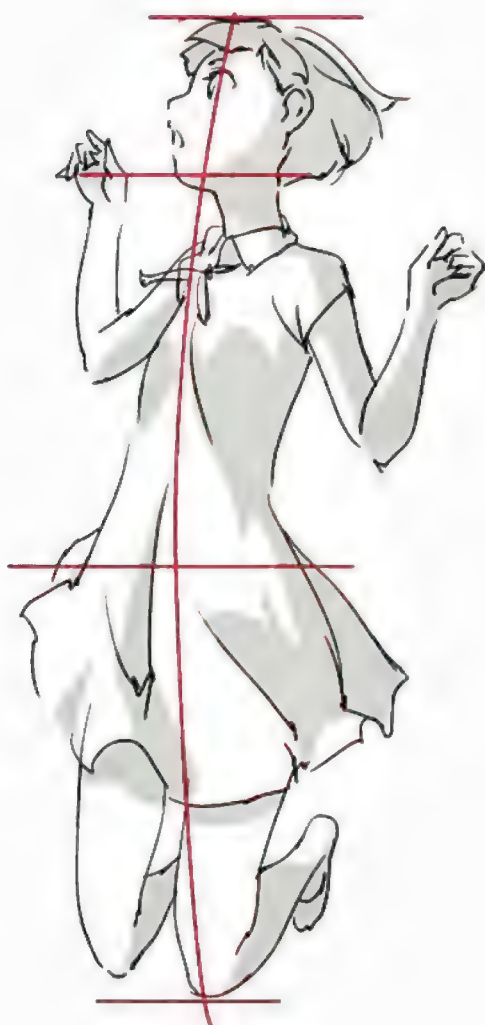
03 Jump (Nature)
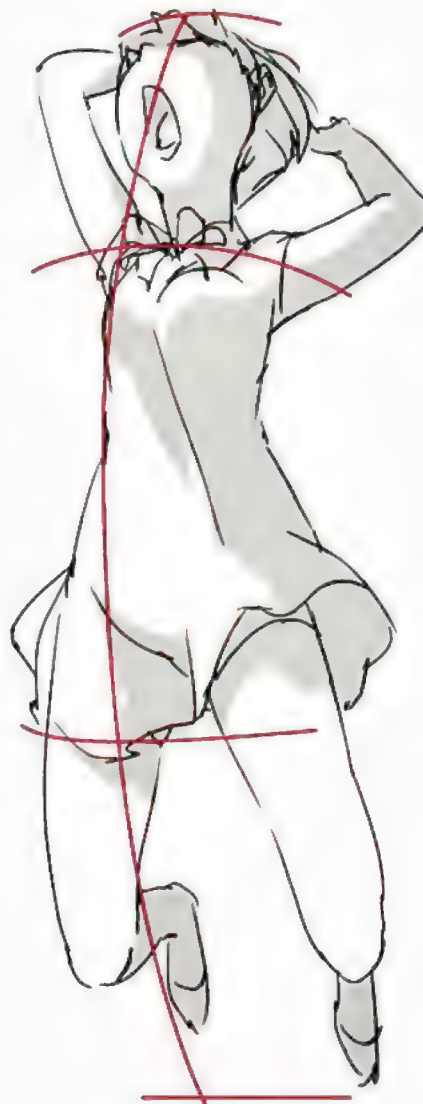
04 Jump (deformed)

Lesson

{Draw overaction}

In order to draw an exaggerated movement, that is, overaction, it is important to make the movement feel powerful. To do this, give momentum to your body and make the shape of your body convincing. Here, I first drew a gentle and natural movement (before), and then turned it into a big and exaggerated movement (after).
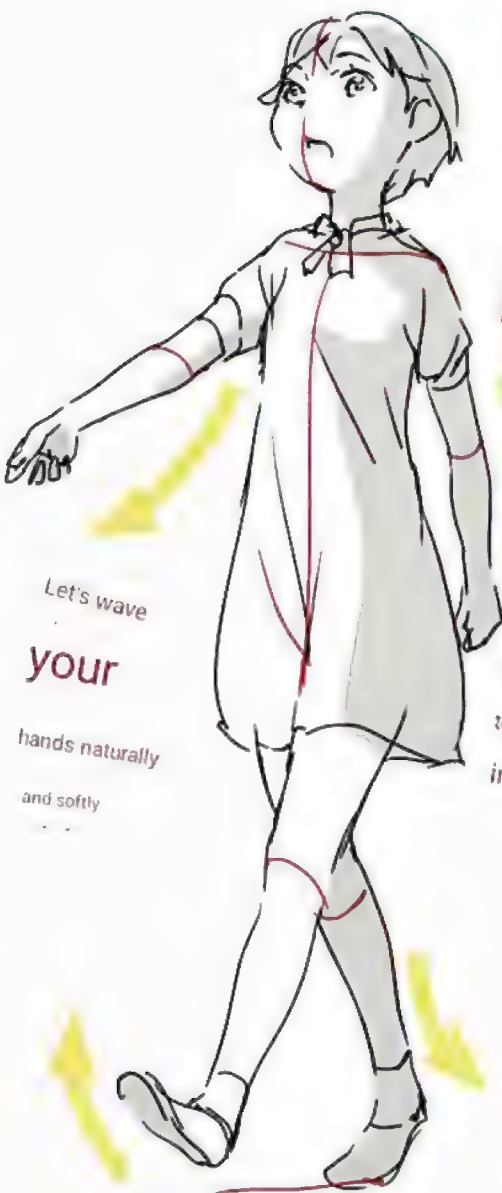
walk

before

Stretch
your spine

· **Lightly**

長い２！

Let's wave
your
hands naturally
and softly

I wrote how
to wave my hand
in a line.

Make your body
move big and bold!

after

I have
raised it to the
limit of movement

It looks
more active by
increasing
the movement
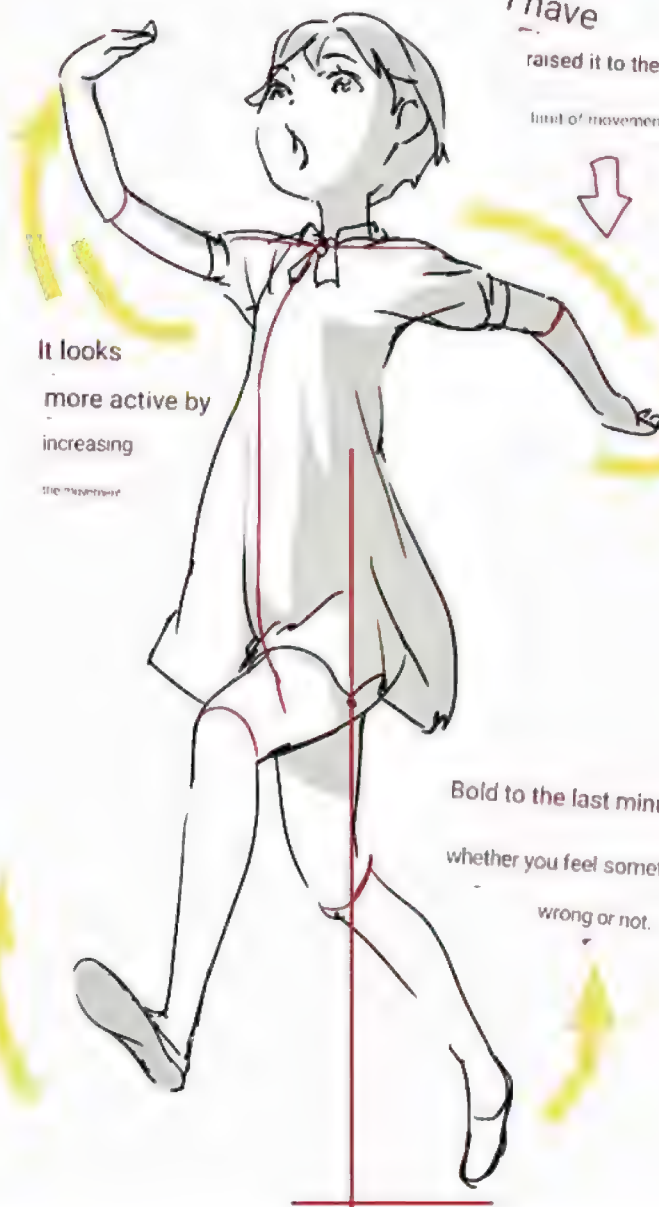
Bold to the last minute
whether you feel something is
wrong or not.

For quiet
and natural
movements

before

The basic movements

are the same,

but they all feel like

moving smaller.

Swing your

arms up a little.

after

Kick up
a little.

The upper body balances

leaning forward.

kah
03

I just
kicked my
leg up.

腕を
Let's swing
up big.

Let's draw

everything as if

it were moving a lot.

Imagine and draw big movements

Above is the deformation of the running
movement. Imagine a pose that stretches your body
to the limit while thinking about the
flow of movement. Below is a deformation of
movement that is not often seen in reality, but
you can bring out reality by considering the balance.
Imagine (delusion) various movements on
a daily basis.

Draw the

maximum rotation of your

body to express

exaggerated

movements.

In this
reality, I
can only imagine
expressions that
are unlikely. In
that case, balance becomes
very important. Be aware
that if the
balance is poor, the
reality will be lost.

Axis of movement

As an application, let's look at an example that exaggerates emotions rather than movements. Imagine being shocked and depressed by an unexpected situation. Above is a face that seems to cry with its shoulders dropped, and a common expression of depression. Although it is a classic, it has an easy-to-understand and easy-to-use look. On the other hand, the bottom is an exaggerated expression with a deformed expression. The emotions are exposed and the expression is interesting.
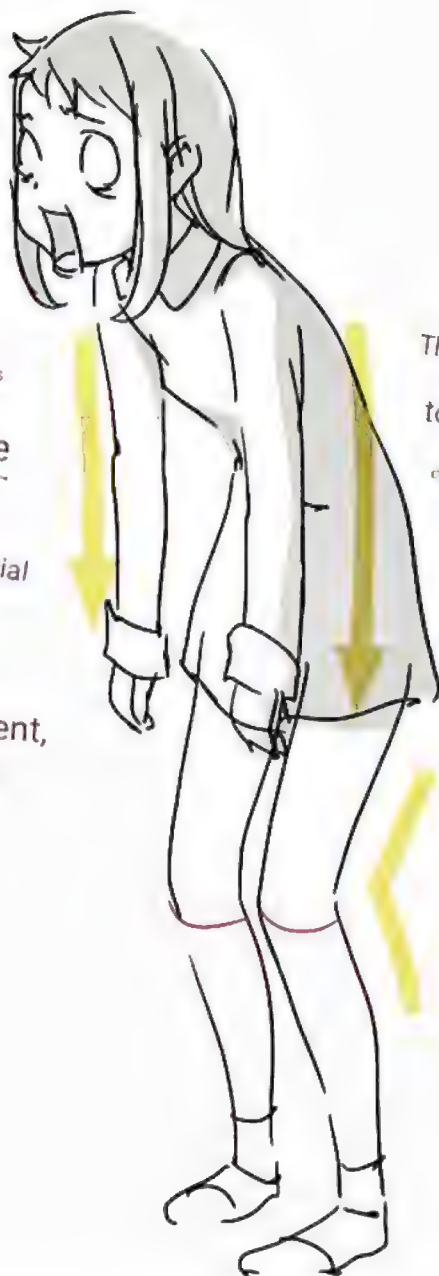
General expression

Let's make the shoulders look relaxed and give a feeling of weakness to the whole body.

顔を

Eh! Uh! I'll give it a dented expression

(Exaggerated expression)

The poses are the same to make it easier to compare facial expressions.

The facial expression is

It feels like it's flying! The facial

look very different, don't you think?

03

Rule *04*

Cut out from a continuous scene and draw

Try to draw the movement of the animation

Have you ever thought, "It's a very smooth and fascinating movement" while watching an animation? Know the flow of movement drawn in the animation frame picture

That is also helpful when drawing illustrations. Think about how the movement of the animation is drawn, what it looks like when viewed in a single picture, etc.

① ② ③ ④ ⑤
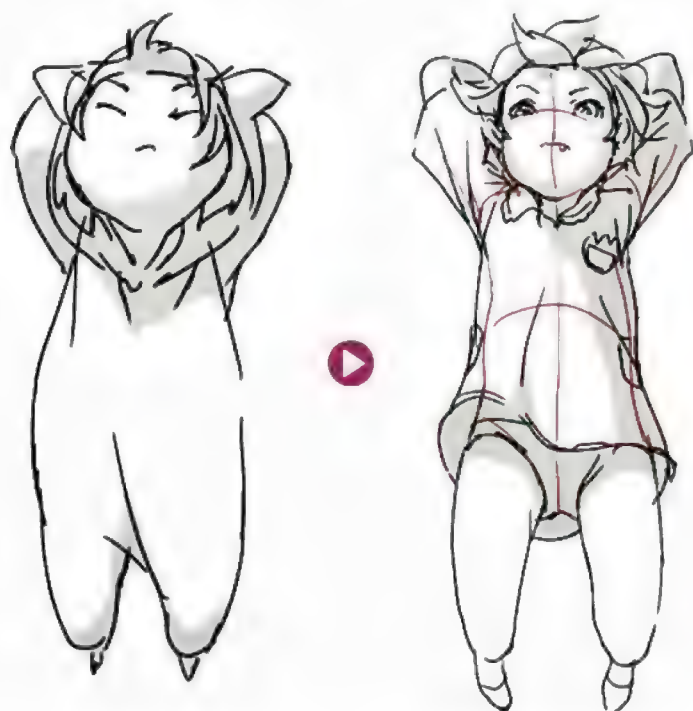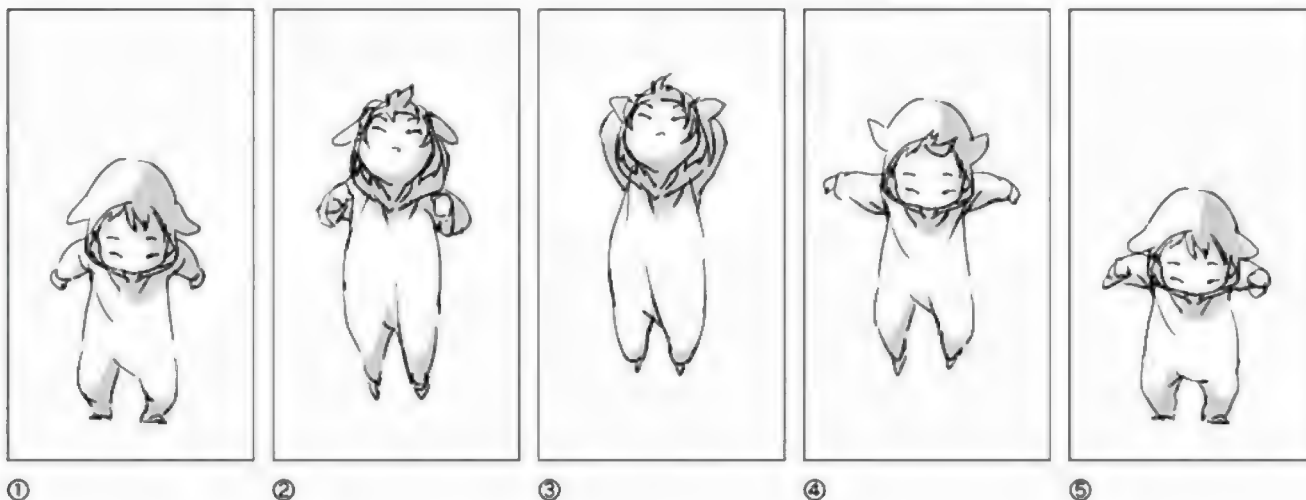
01 I drew a jumping animation and tried to draw an illustration based on the frame picture of ①. Try to draw a moment of movement. Be aware of the natural movements of your clothes and hair

However, let's draw a picture of a series of scenes as if you were an animator. By cutting out a series of pictures as a single picture, you can create an interesting and moving illustration work 01. .

Try drawing with reference to photos and videos

If you are a beginner, suddenly draw a continuous movement Will be difficult. So, first of all, continuous photography and projection

Let's practice drawing movements by tracing the image.

First of all, I will use the photo of the jump. The jump is an action in which the arm extended forward is first crouched and at the same time it is swiftly turned backward like a pendulum to accumulate force, and then at the same time as the jump, the hand is moved upward at once to release the force. increase. I tried to put the outline of the person, so please refer to it 02).
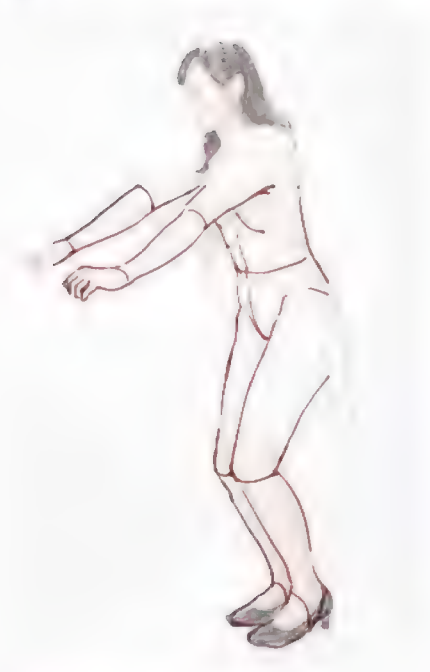

❶   ❷   ❸

04

❶   ❷   ❸

📷 02 Jump

{Make the trace picture look like an anime}

Tracing photos and live-action footage into line drawings is one of the most important techniques used in anime and manga. There are many things you can discover by tracing the shape of your body with lines, so please practice.

Here, I arranged the traced picture and redrawn it in an anime style.

Hair movement

Pay attention to the movement of parts of your body that have a low

As a point, do not copy it as it is, but look at the whole in a vague state and draw it.

the shirt,

> **NOTE**
> - Take the trace picture as a reference only, and draw it with the image of drawing a new one.

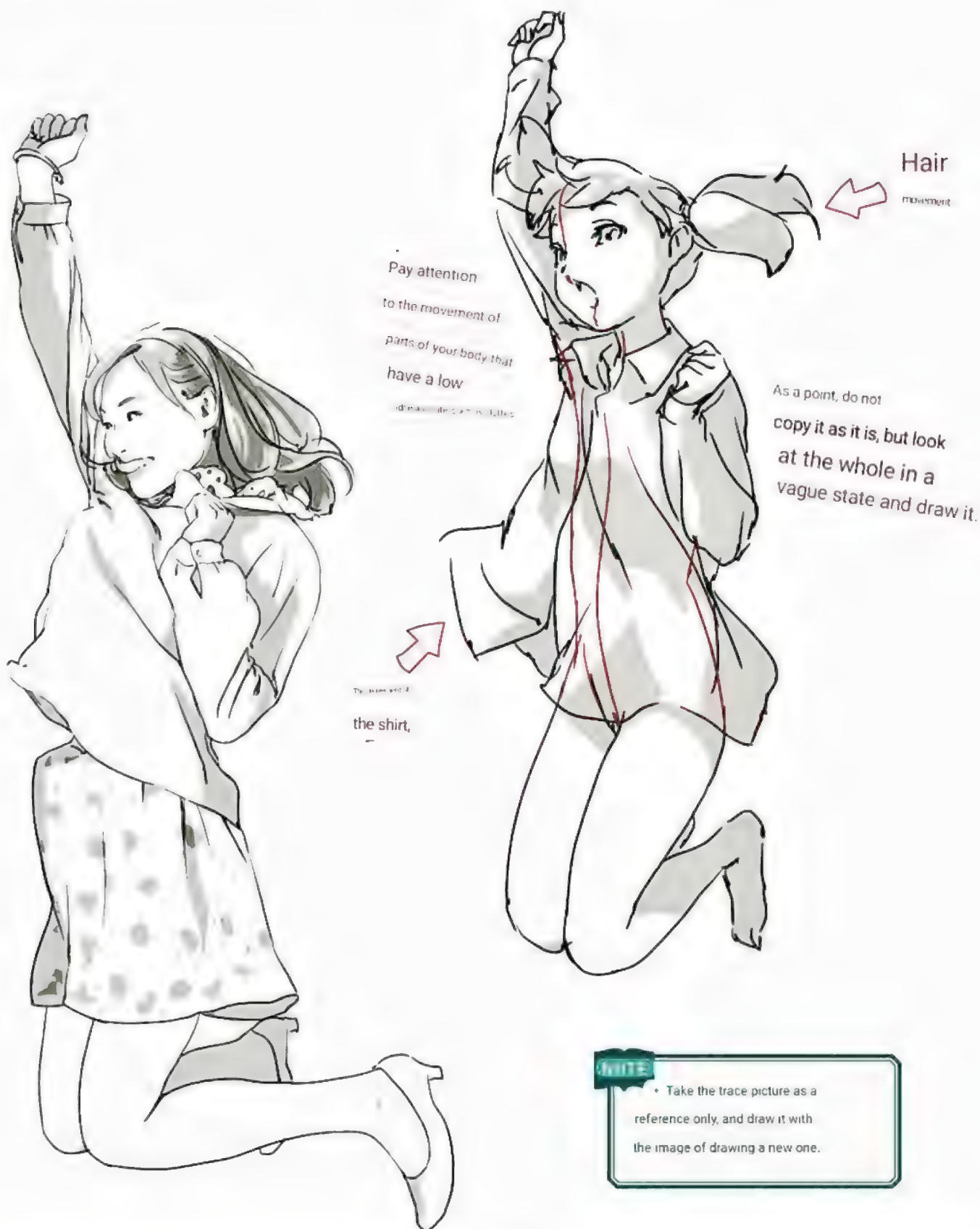Translate   Text   Search   Homework   Shopping

Translated text

Lesson

{Make the trace picture look like an anime}

Tracing photos and live-action footage into line drawings is one of the most important techniques used in anime
and manga. There are many things you can discover by tracing the shape of your body with lines, so please practice.
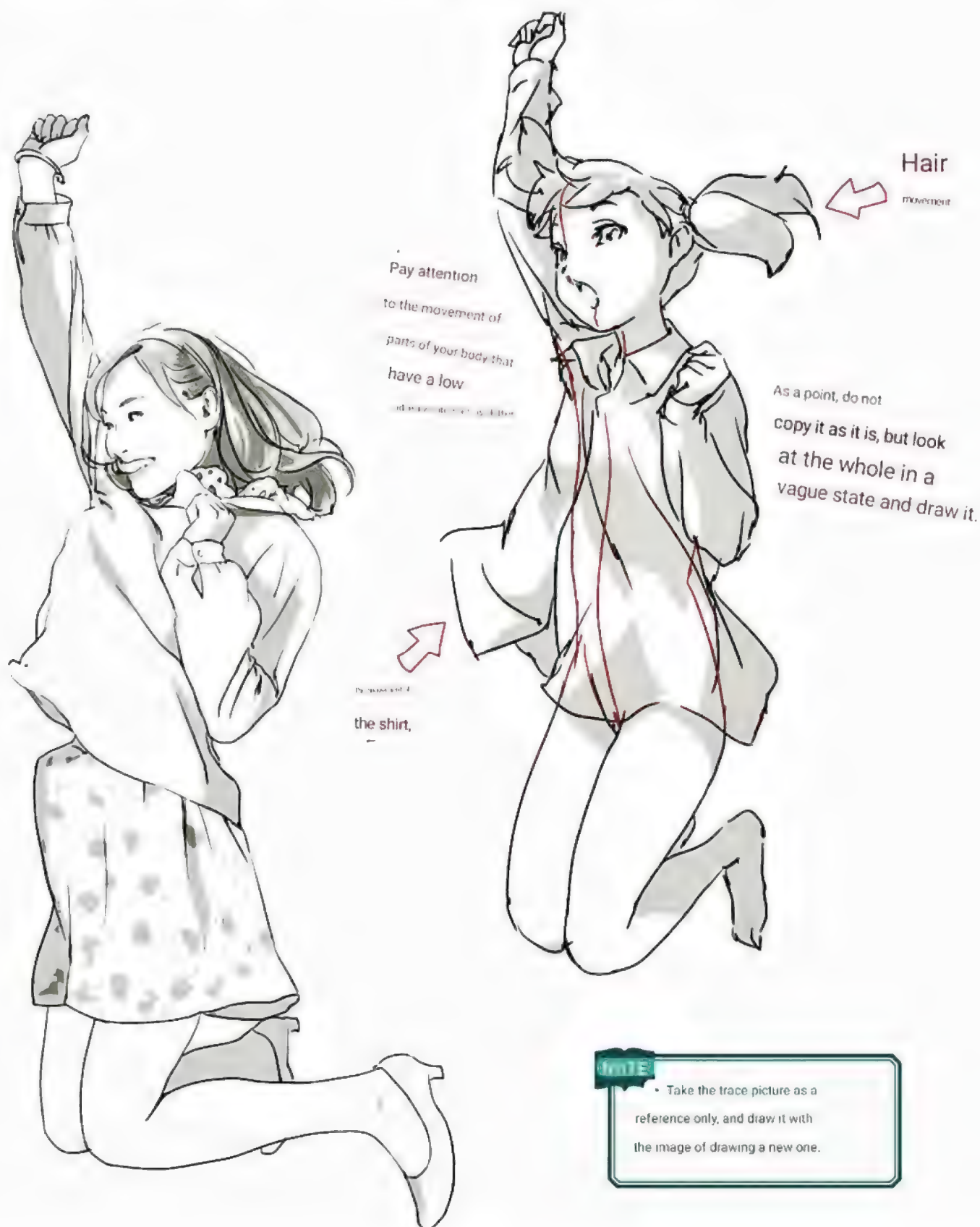Here, I arranged the traced picture and redrawn it in an anime style.

Hair
movement

Pay attention
to the movement of
parts of your body that
have a low

As a point, do not
copy it as it is, but look
at the whole in a
vague state and draw it.

the shirt,

> **fm TE**
> • Take the trace picture as a
> reference only, and draw it with
> the image of drawing a new one.

Now let's create the illustration directly from the photo without tracing. It is a scene where you are trying to take something high, but raising your right hand will raise your whole body to the upper right, so let's draw a twist of your body while considering the balance

❶

❷

❸

Body's twist

Centre of Gravity

hub
04

Draw the middle of turning with reference to the photo

Here, I will use a photo that looks like it is facing. Looking at the pictures, it seems that one picture of the movement between ① and ② is missing. Therefore, I decided to draw a motion picture that was not enough. Keep in mind the flow of movement and think about the angle and shape of your body and face.

①　　　　　　　　　　**②**　　　　　　　　　　**③**

To turn around, turn your neck in the direction you turn around, and rotate your shoulders and hips. To understand the shape, first draw an outline of the body from the top of the photo.
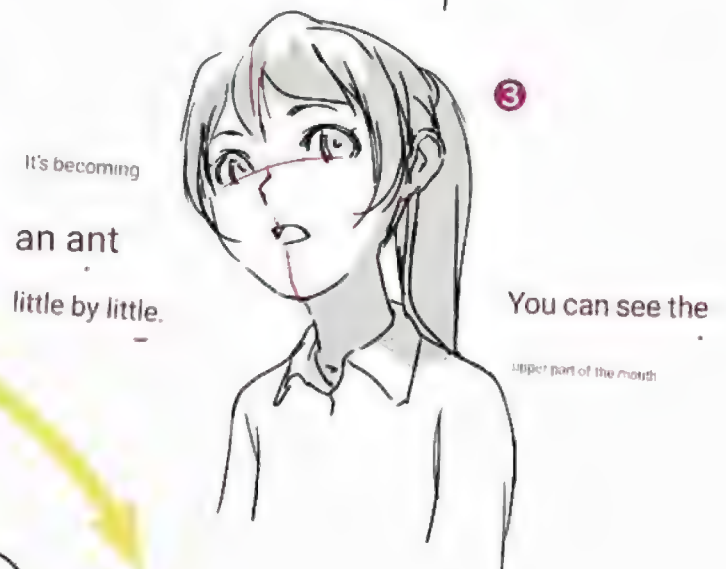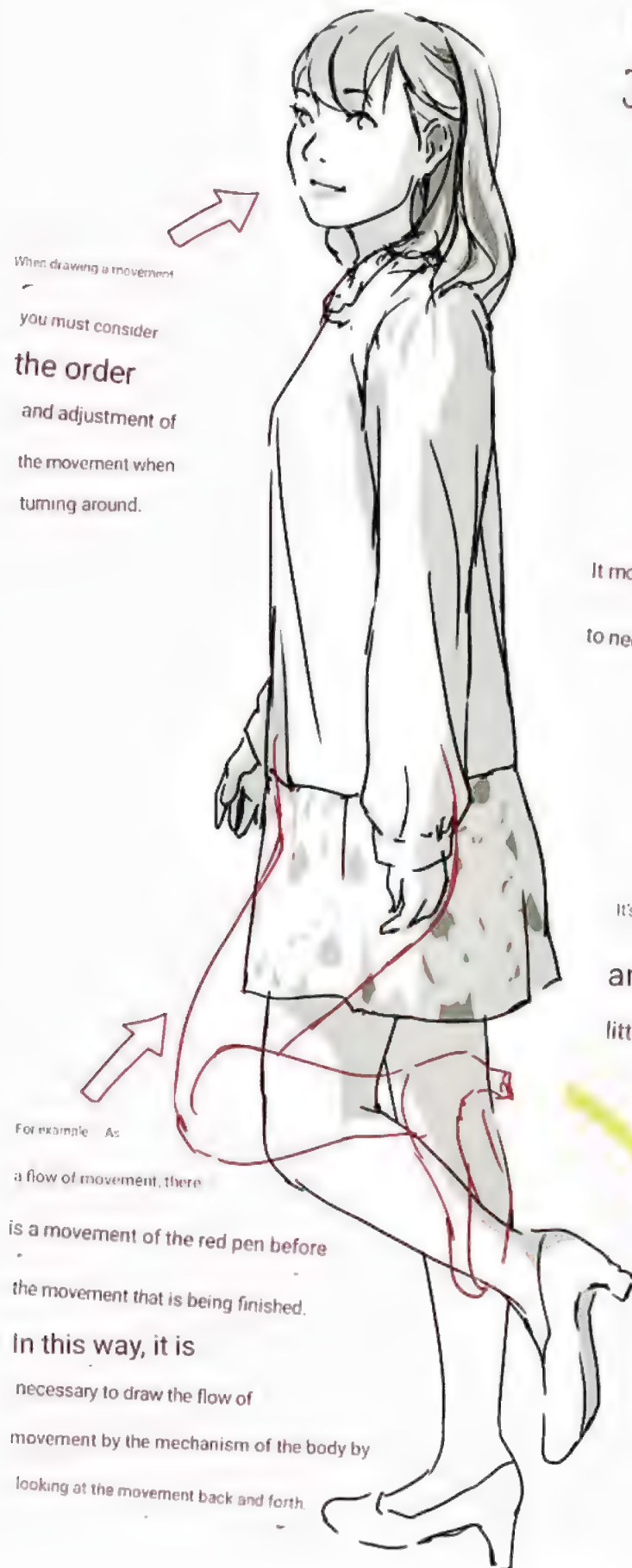

①　　　　　　　　　　**②**　　　　　　　　　　**③**

Calculate the position of the head, the flow of the body, and the natural trajectory of the movement, and draw a picture between ① and ②. If you look side by side, you can see that the flow of movement is naturally connected.

First is

the face.

At this time,

the mouth is

still visible below.

❶

When drawing a movement

you must consider

the order

and adjustment of

the movement when

turning around.

It moves from eyes

to neck to shoulders.

❷

It's about

the height of

your eyes.

In

04

It's becoming

an ant

little by little.

❸

You can see the

upper part of the mouth

For example   As

a flow of movement, there

is a movement of the red pen before

the movement that is being finished.

In this way, it is

necessary to draw the flow of

movement by the mechanism of the body by

looking at the movement back and forth.

Lesson

{Draw a continuous pose}

In animation, I draw innumerable videos, but there are many attractive frames in them. Let's choose a cool pose with movement from a series of scenes and draw it. In the example, it is a series of movements from the right page to ① ~ ⑤.

⑤ Jump and slash

Character

Arrange it diagonally

to give it a sense

of dynamism. By

working it, you can create a

dynamic layout

④ Hold the sword and drop the center of gravity

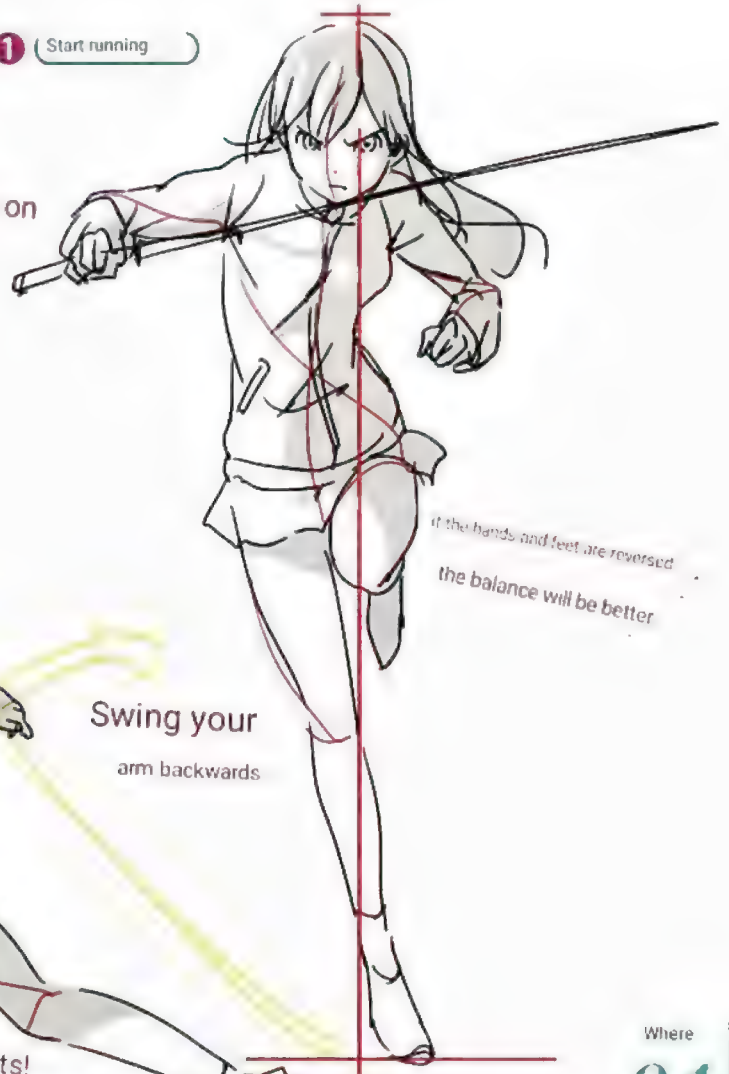The center of gravity and weight are in front

This is where you kick the

ground with your left foot

NOTE

You can give the picture a sense of dynamism by adding a twist, making it a big movement, and arranging it diagonally.
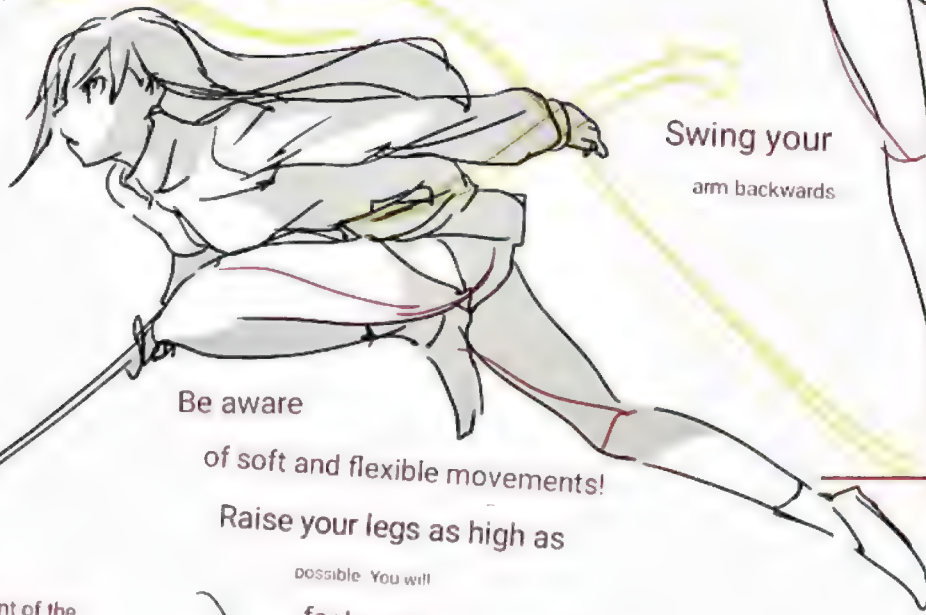
Let's draw a dynamic
movement with a twist on
the body. Think
a little momentum!
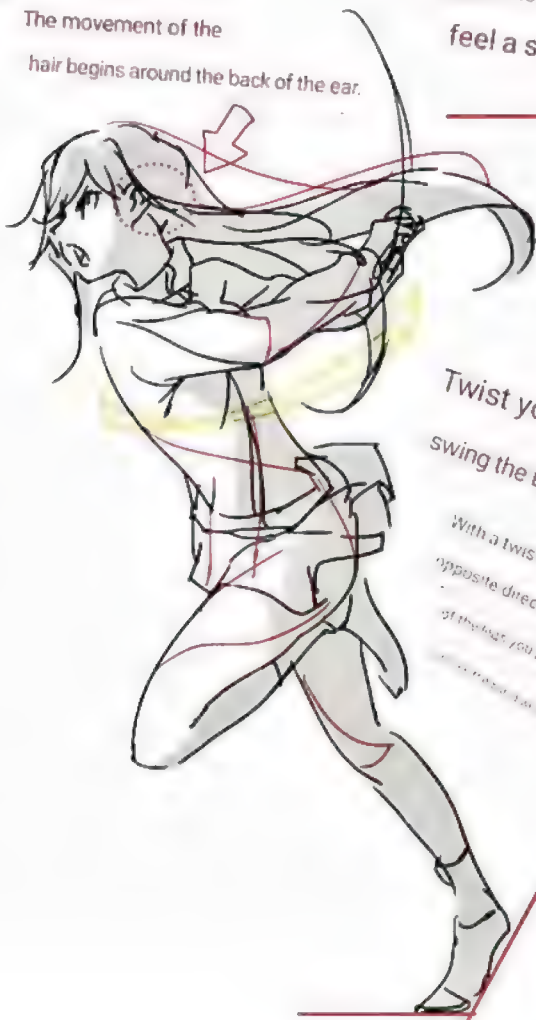
2 Jump forward

Flow of movement!

Flow to
your hair!

Swing your
arm backwards

if the hands and feet are reversed
the balance will be better

Be aware
of soft and flexible movements!
Raise your legs as high as
possible. You will
feel a sense of dynamism.

The movement of the
hair begins around the back of the ear.

Where
04

3 Hold while running

Twist your hips to
swing the blade up.

With a twist in the
opposite direction
of the leg you put out, you

Rule 05

Draw the flow of

movement with physical expression

Physical representation of anime

So-called physical phenomena include a wide range of fields, from basic ones such as speed, weight, and gravitational force to rain, wind, and light. In animations and paintings, such phenomena can be depicted supernaturally / unrealistically, for example, flying in the sky or carrying something extremely heavy.

However, if such expressions are not deformed based on actual movements, they are persuaded to lack reality.

It will be a powerless expression. First of all, it is important to thoroughly learn the basic physical expressions.

Pay attention to the flow of physical expressions

When drawing a physical representation, it is necessary to understand that "movement has a flow". And it should be expressed depending on which part of the flow is cut out and drawn

後ろへ

01 Bending and holding

02 Operation to stabilize the center of gravity

It will change a lot. For example, consider the action of lifting a heavy object. The operation of lifting a heavy object can be roughly divided into the following three types.

① Bending and holding

Bend over and sit down to hold something This is the first action to raise 201 ❱。

② Operation to stabilize the center of gravity

Lift things up and move the center of gravity backwards,

Stabilizes the position of the body 02 ❱。

③ Lifting and holding

Lift things up and move the center of gravity backwards, Stabilizes the position of the body 03 ❱。

There is such a flow in the action of lifting things. The basic pose is determined by considering which of the actions ① to ③ is suitable for the scene you want to draw, leading to more flexible ideas and expanding the range of expression. 図04 。

図 03 Lifting and holding

• Once you have the basic expressions, think about other expressions.

If you look at it from different angles like this, the same movement will be expressed in a different way

Lesson

{Thinking about momentum}

It is a deformed expression that looks like it bounces on something like a big cushion. The cushion sinks due to the weight of
the character and accumulates force by recoil. Let's think about the momentum and the impact on the body of the character
that is blown by that power.

It is a state in which the

body is naturally and strongly

Bend your body

received. The butt is the most

and it has a moving pattern

the cushion is released

with mosquitoes

To the state

Hair

also moves!

The force released

to the front

a the body is force acted

The reaction

of the force causes

the body to repel

and become fluffy

The part that received

the force

A powerful expression.

The cushion is a little firmer,

and there is less expression of

the force being released after

the force is received

The force
is greatly

released

Let's express with

movement such as legs.

The part where

O is added from the

outside

It is in a

state of receiving

force on the back.

The part that received the force

• Power is

transmitted to the body

and the limbs are

spread out.

The cushion

is firm.

Lesson

{How to pull a heavy object}

On the earth, we feel the weight due to gravity, but there are various ways to express it even with the same weight. Let's see the difference between the two types of pulling heavy objects.

When pulling
a heavy object, try to
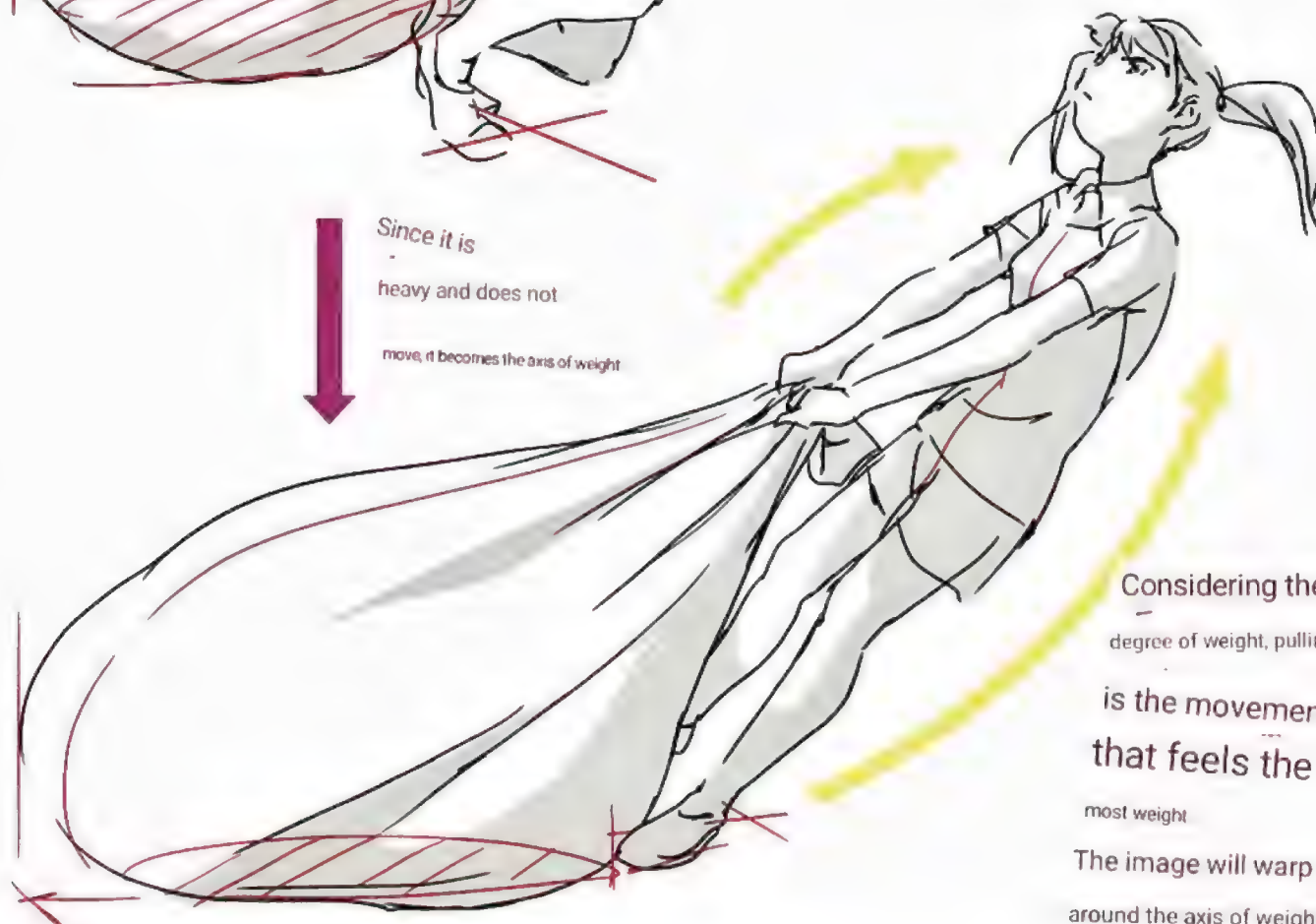express the
weight by lowering the
center of gravity.
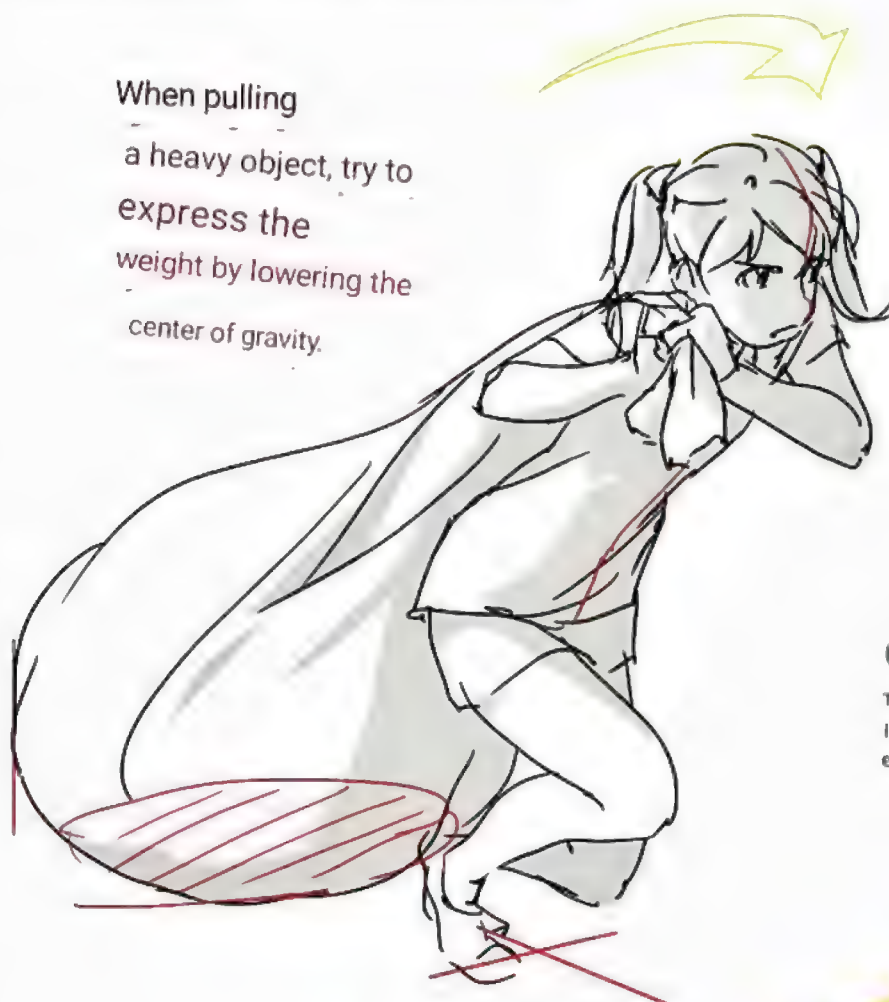
(Pull like a sword)

I'm pulling a heavy object on
my back, but it's too heavy to
move forward. I lean forward
and pull with all my strength.
The weight is emphasized by
lowering the waist.

(Pull and pull)

This is pulled in the form of pulling it to your hand
It's so heavy that it doesn't seem to be a big deal
even if you stretch it all over your body.

Since it is
heavy and does not
move, it becomes the axis of weight

Considering the
degree of weight, pulling
is the movement
that feels the
most weight
The image will warp
around the axis of weight.

{How to ride a swing}

The swing expresses the swaying movement of moving back and forth around the contact point of the string. The point
is how to express the movement of swinging on a swing. Think about how you can draw the movement in the easiest way.

shaft

Think of the string as
a pendulum, with
the part that holds
the swing as the axis.

(Send before)

When you send the swing forward,
you usually stretch your legs to
try to exert your full strength.

shaft

Similarly, centering on the fixed

position of the swing

Think with a pendulum

05

(Pull back)

When you pull the swing back, you
usually bend your legs to try
to capture the force.

Think of the water column

* Consider how to draw a water column when you jump into the water. Depending on the size of the contact patch with water, the size of the water column on the water surface and the appearance in the water will differ. Let's draw the difference.

(Fall vertically)

When it falls vertically from the head like a dive, the contact patch with water becomes smaller. Since the water column is small and the damage to the water is small, the effect on the lateral circumference is small, but the depth of the moguri is large.
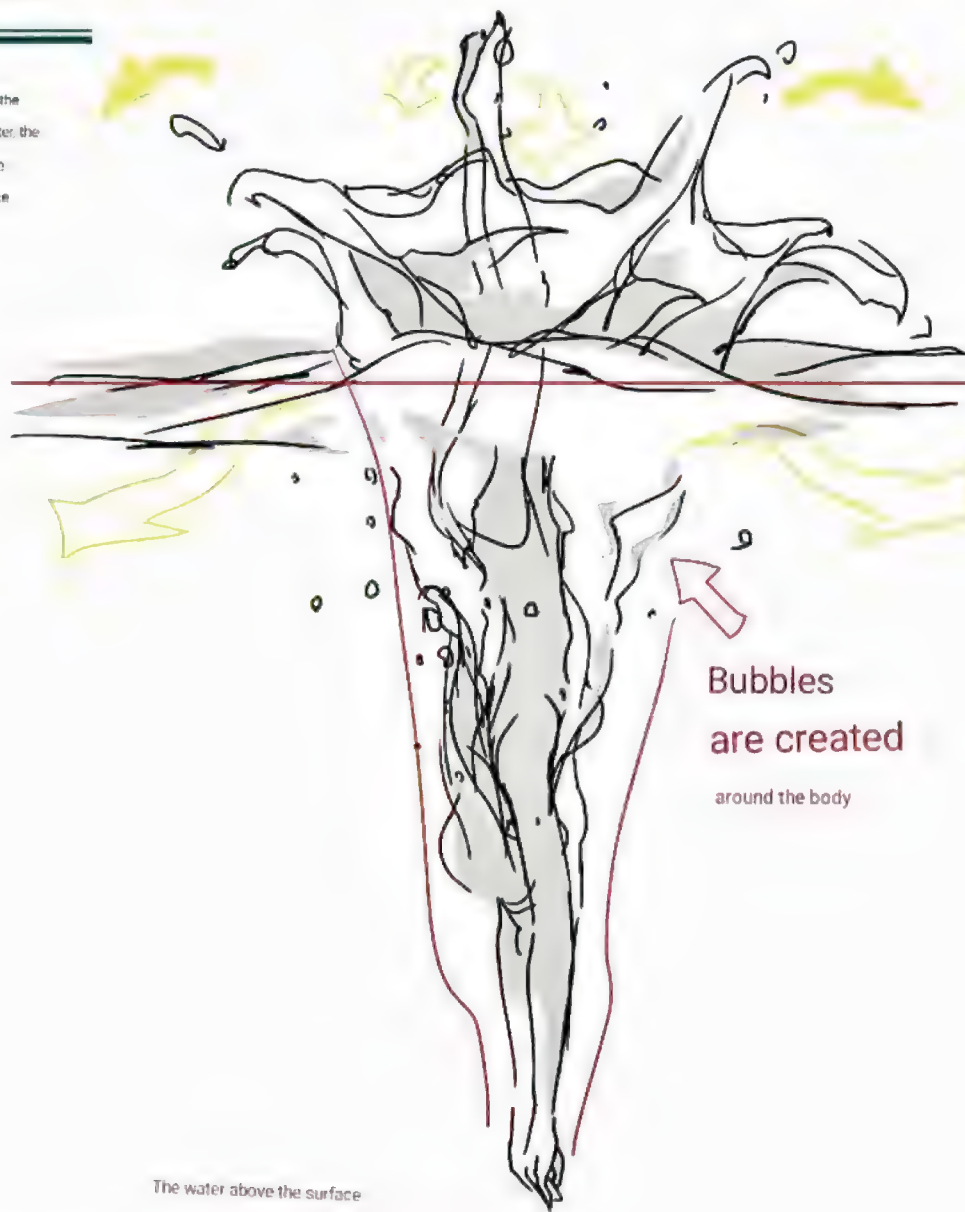
Bubbles are created

around the body

(Falls horizontally)

When it falls horizontally and lands on a large area, it creates a higher water column, but the depth of the moguri is smaller.

The water above the surface

of the water sinks where the

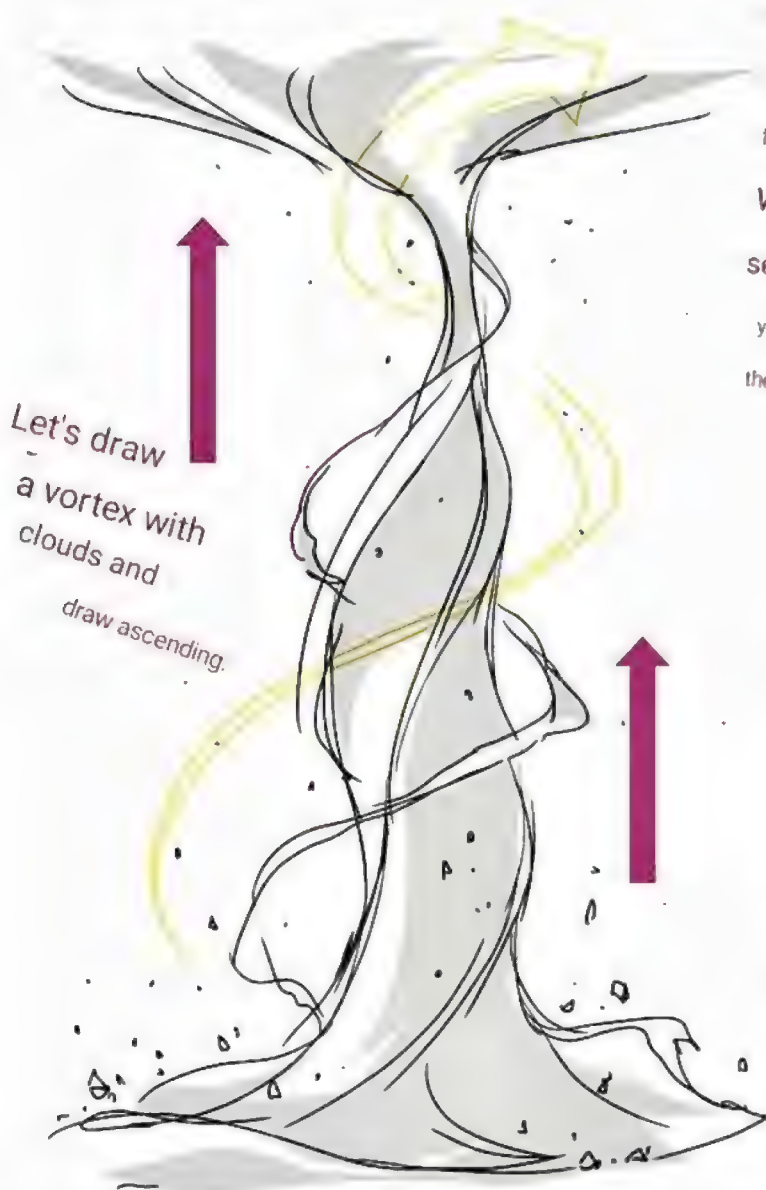character lands, rises high around it,

and scatters outside.

The movement of

water below the surface of the water

becomes ripples and spreads around

Let's draw the wind. There are various
types of wind, such as breeze,
strong wind, and tornado-like wind. Here
I drew a storm and a tornado.

E

暴風 I drew a picture of moving forward
while being pushed back inside. If the
flow of the wind cannot be expressed well,
it will not be powerful. Let's think about
the direction of the flow

(tornado)

It looks like a tornado is swirling. Please refer
to how the wind rotates. I also drew the place where the
character is rolled up. Let's represent a vortex that
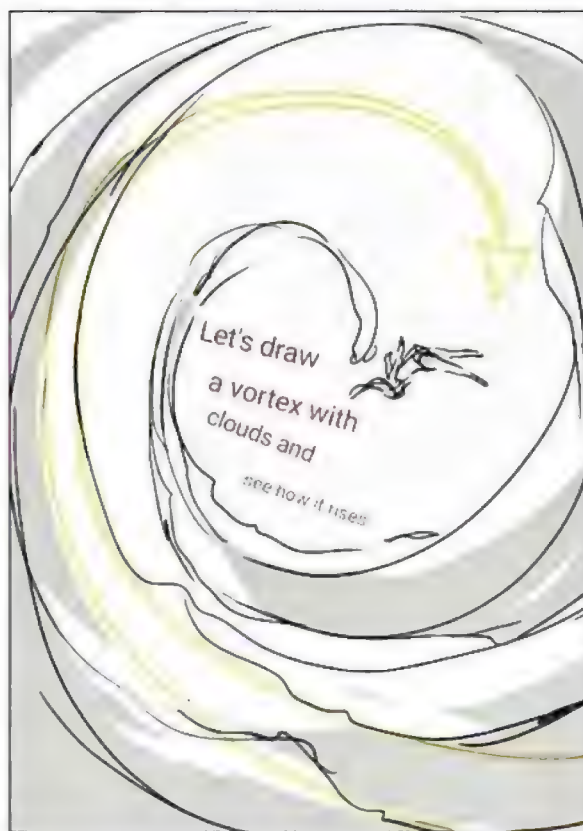winds up toward the center of the screen.

Let's think about the
flow of the wind and draw.

If you draw the
flow separately, there

will be no

sense of unity and

you will not be able to see
the moving wind, so draw carefully.

Let's draw
a vortex with
clouds and
draw ascending.

Let's draw
a vortex with
clouds and
see how it rises

hub
05

Dare to

break the

perspective and draw

Expression that breaks the berth

In video expression such as animation, it is possible to break the perspective or use an unusual perspective in order to add power and sharpness, or to clarify the position of the character or sub-character.

I have. By applying this idea of berth to illustrations, it is possible to create a more impactful and effective product.
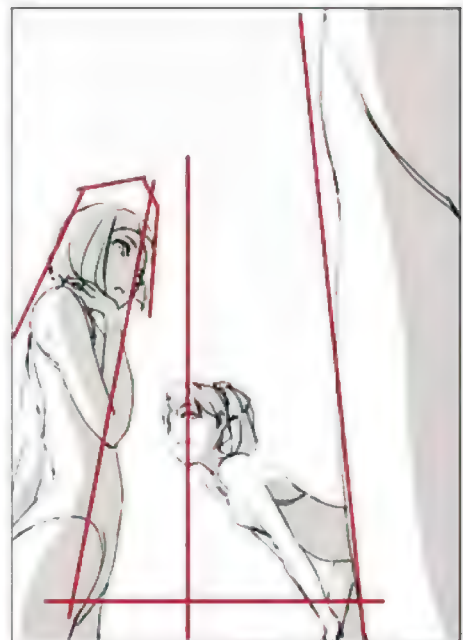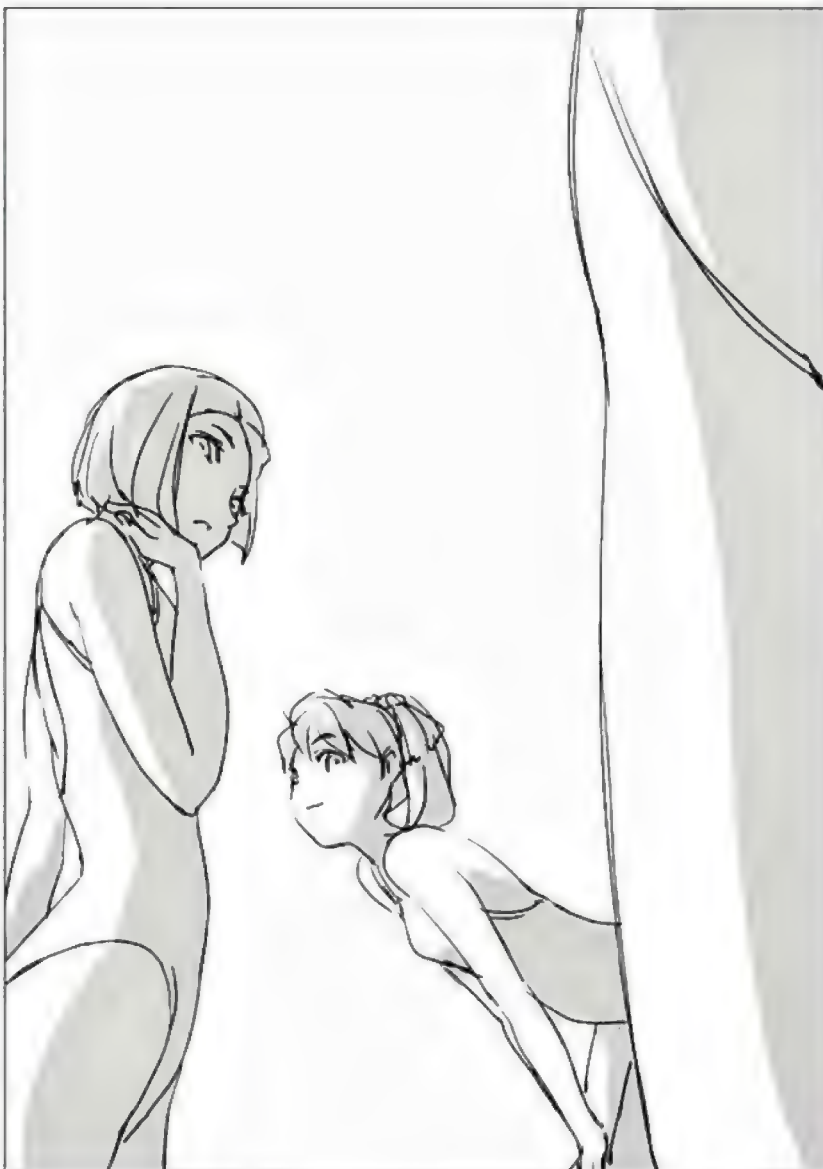
01 When drawn in normal perspective, the girl in the foreground can only see her thighs

Break the berth with a tilt

Here, as an example, let's explain the perspective expression to make each character look good on the screen.

I would like to arrange the three girls in order from the front and draw with a tilt, but if I draw with a normal perspective, it will look like this 01 At this angle, the eye level of the girl in the foreground is about the height of the knee I can only see my thighs. Although it looks realistic, it will be a work that lacks impact.
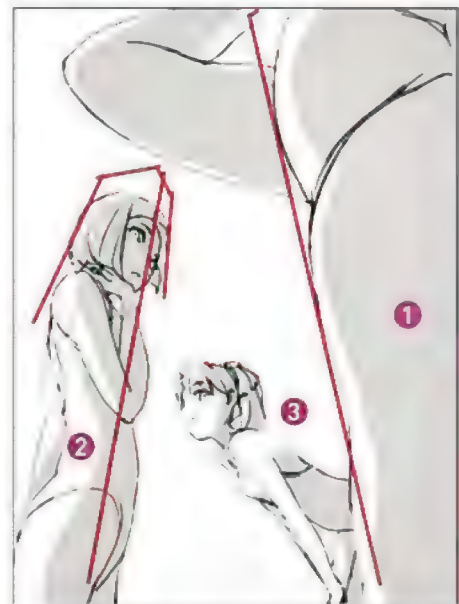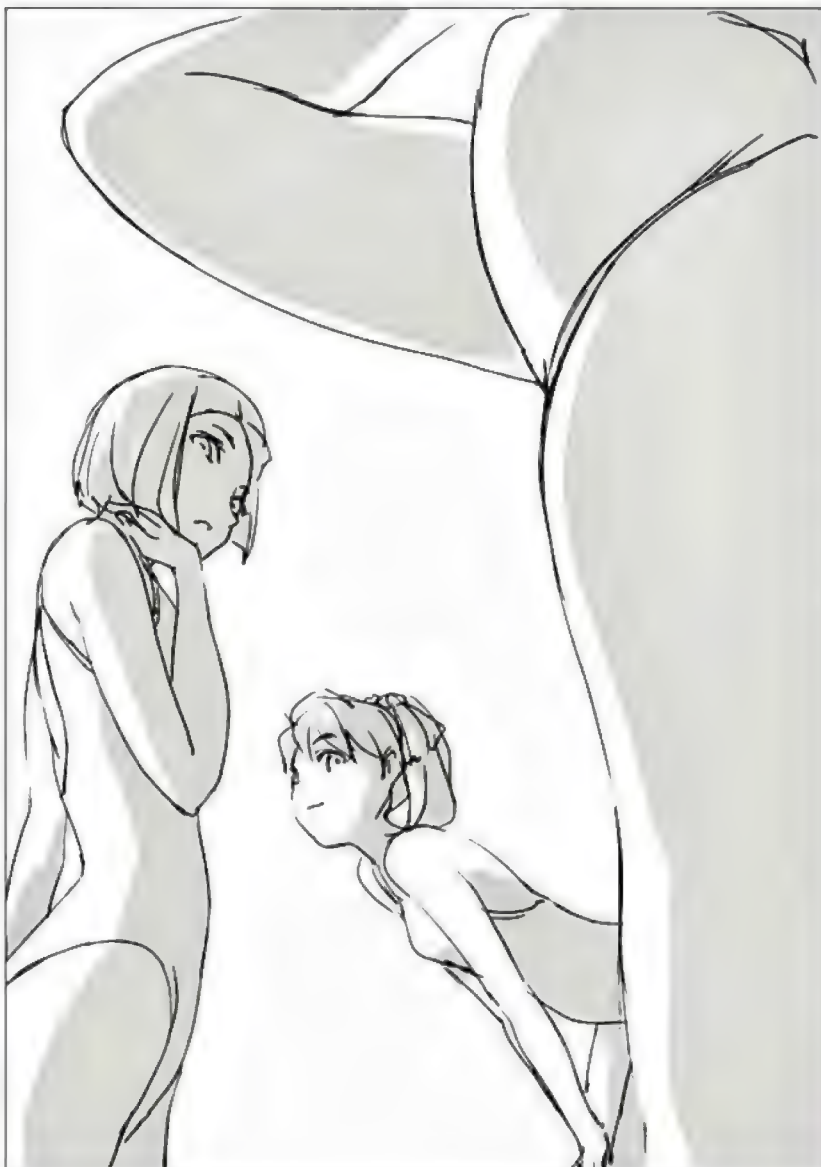
So, I drew the perspective a little bit so that I could see the girl's chest in the foreground. The other two haven't changed, but the composition has become more aesthetically pleasing. The explanation of the overall composition is as follows.

This is Ri

(1) The girl in the foreground wants to put in lower milk, so I assume that she is standing a little lower than the ground and draw with the eye level as the area.

* ② The girl in the middle position is set at an angle that allows you to understand the shape of the female body most.

③ The girl in the center is the main character, so I'm looking at the center. In addition, the two girls in the foreground are shaped to surround the frame of the frame so that the girl in the center can gaze at them.

02 I broke the perspective a little so that I could see the upper body of the girl in the foreground

Smash Perth with a phone

Let's look at another example. This is the arrangement when you see the three characters in Fukan. If you draw with a normal berth, the characters behind will be ❱.

hidden 03 So, I thought about it on the semicircular ❱. ground 04 When you can see that each character is arranged without hiding while giving depth think. Let's explain in detail.

① It is a girl who plays the leading role. It is placed in the center of the left and right sides of the screen, in front of you, to make it stand out most. The other two characters spread out in a fan shape to give depth

(2) The degree of fukan is loosened a little more than the girl in (1) to make the eye level closer to the eyes, eliminating the discomfort of the angled ground.

① The girl at the back is placed with the eye level raised so that she can see everything, and the position is considered so that the depth can be seen.

By drawing in this way, you can create a work with a sense of depth while showing all the characters.
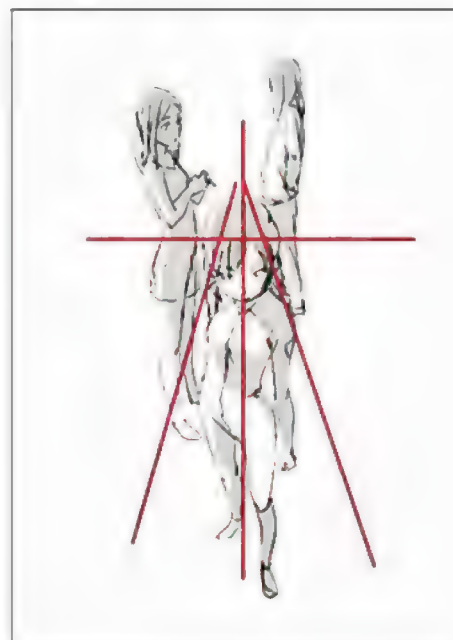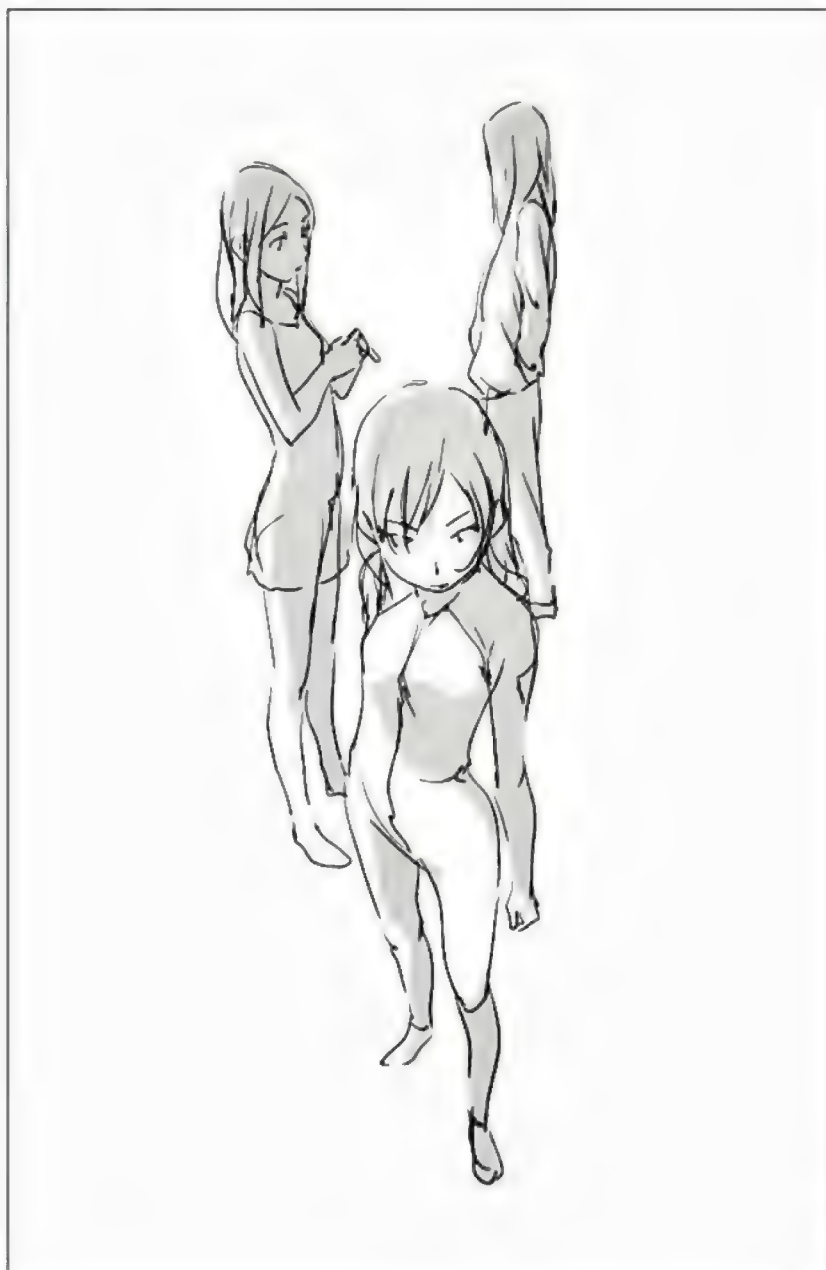
③ 03 In normal perspective, it is difficult to see the two people behind

huh
06
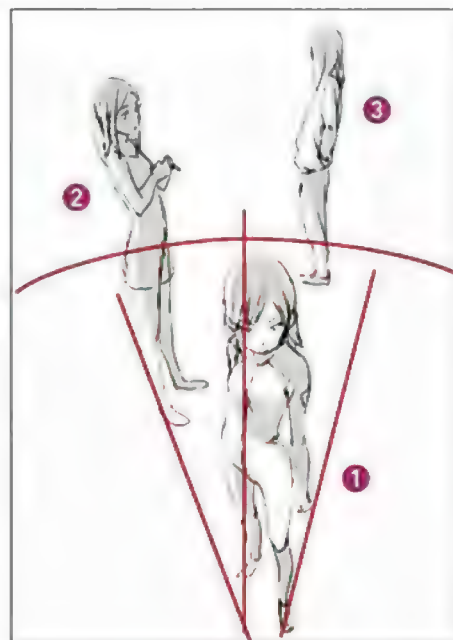
Column For those who want to be an animator

Let's practice drawing in analog instead of digital drawing. Since the job of animator is to draw a picture on paper with a pencil, the expression of pencil lines becomes important. At that time, leave a lot of graffiti rather than "cleanup" and "coloring". This is because submission is required in the first stage, and the judges attach importance to graffiti (draft) that looks at the drawing power. Cleanups can erase a person's strengths. "Softness of living lines", "movement, naturalness", etc. are reduced by cleanup. The judges said, "How to capture three-dimensional things," "Expression of living characters," and "Luck of lines"

I'm watching. Everything is important, from the draft flow to the finish

Sure, you need a work that goes to cleanup, but if you look at the lines, you can see at a glance how much the person can draw, and you can also see the habit. "Let's scribble so that you can understand your' likeness "and" strengths ". The judges are not demanding the perfect work. While working in the field, "I am premised on studying. First of all, please draw freely and freely, cherish your personality, and do your best toward your dreams.

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Lesson

{Crush the perspective to create a three-dimensional effect}

If the normal berth is too light and lacking in power, it is a good idea to dare to break the berth. Here, I
changed the example (beforc), which would be flat in normal perspective, to the example (after) in which the berth line was
added to give a three-dimensional effect by adding an angle. Rather than drawing the perspective line exactly, it is a drawing
method that emphasizes the presence of the appearance. It's a special technique, but please try it.
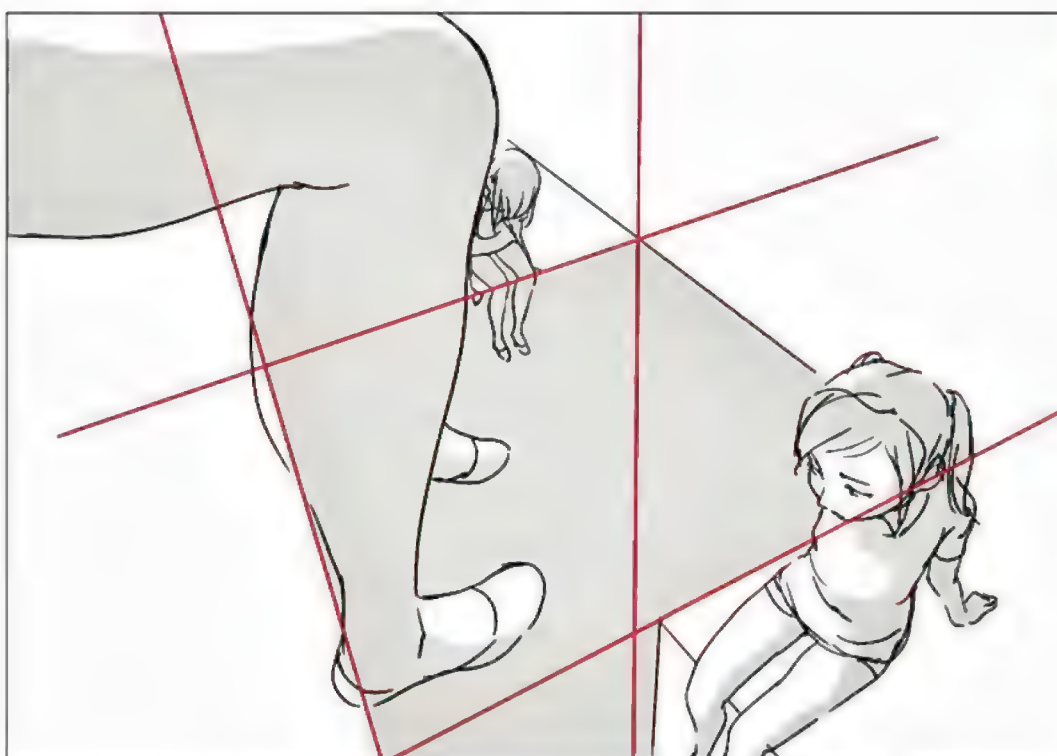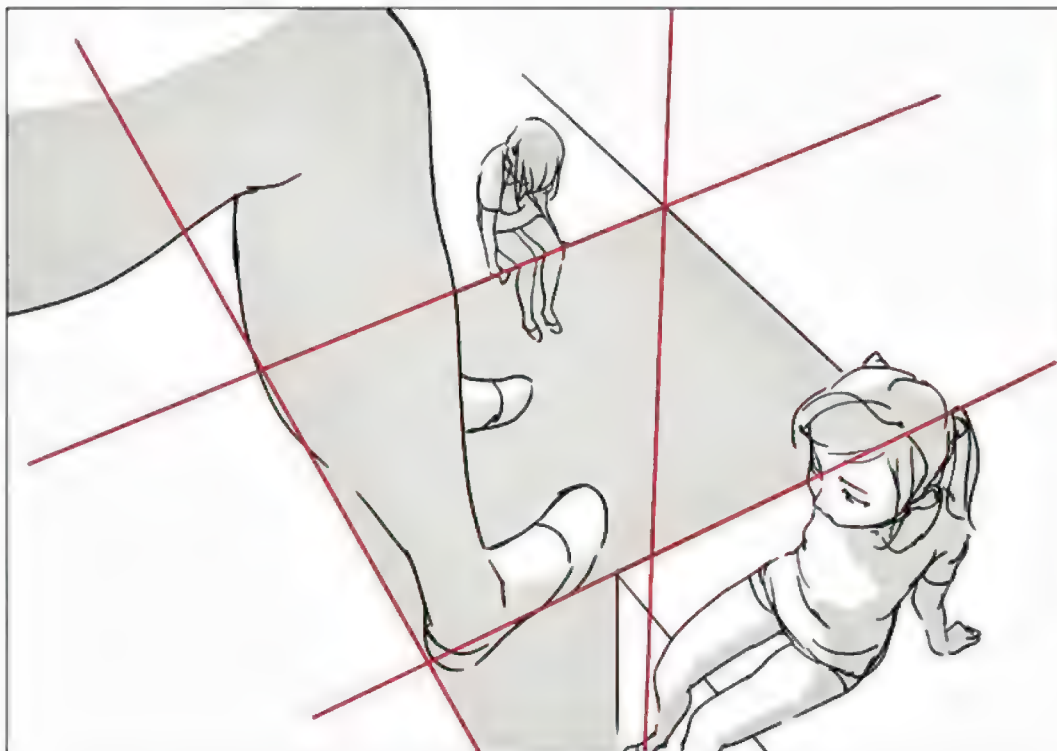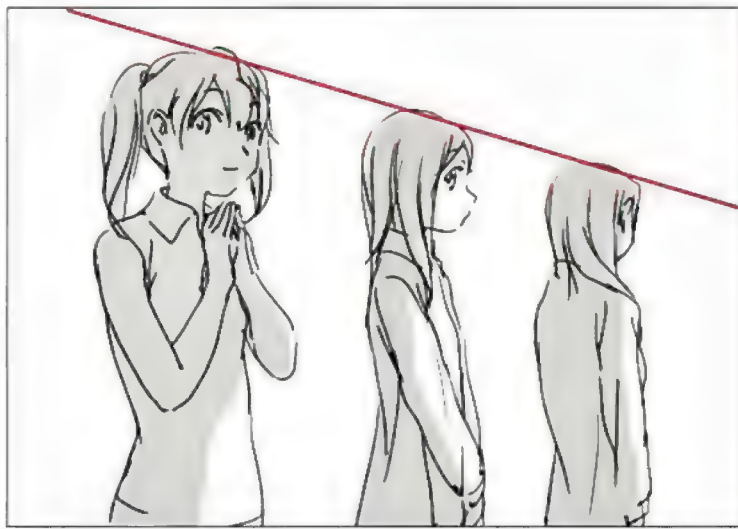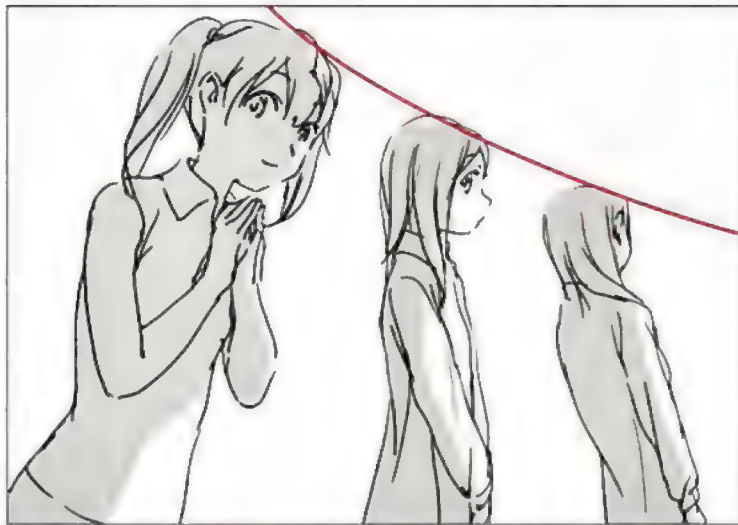
before

after
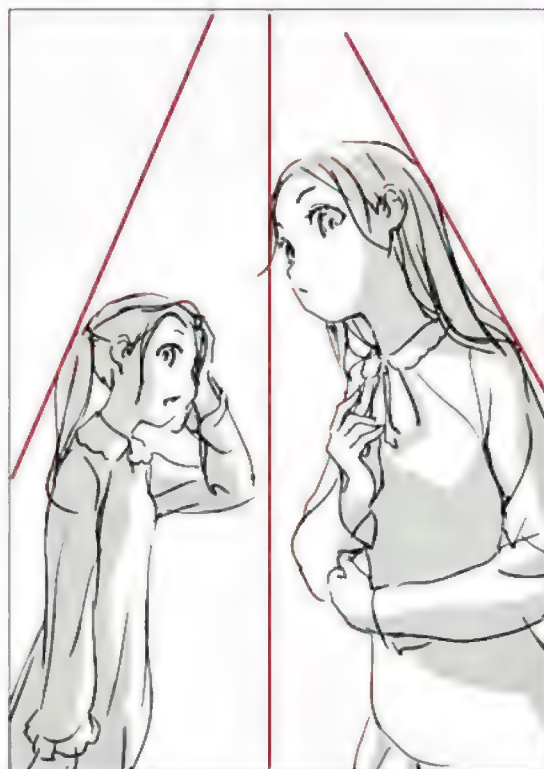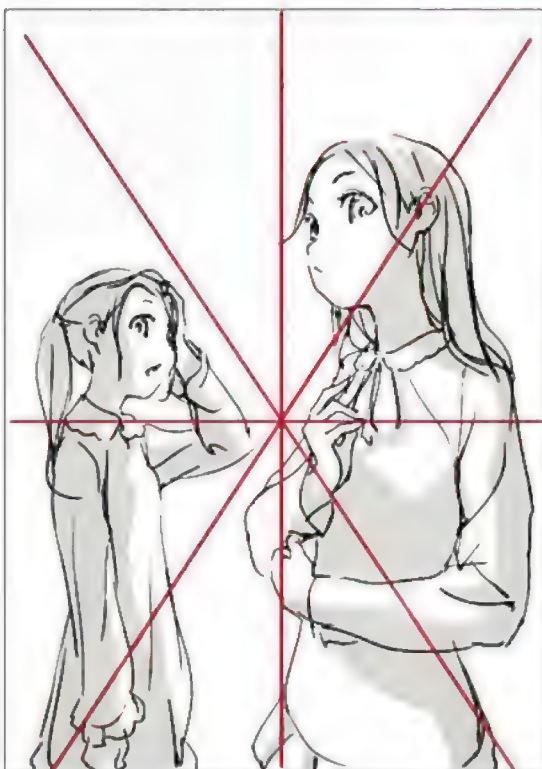
I dare to ignore perspective and draw

The basic method is to decide the composition and layout and drop it on the berth, but there is a risk that it will lack impact or become too fit in the mold. Paintings can bring out charm and power that cannot be explained by theory. Sometimes ignore perspective and try to compose as you wish. Even if the perspective is broken, the evaluation of the picture will not be lowered as long as it is attractive.

Once the ground is decided

After that, let's draw appropriately

without worrying about perspective

By arranging the woman in the

position you want to show,

you can get closer to the ideal work

Without thinking about perspective

A sense of stability

in the triangle

I'm thinking and

drawing.

Make the
place you want to show big

Ignore the
perspective and
focus on the senses.

The whole is laid
out dragonally to give it
a powerful impression

First, draw the hand you want
to draw, and then draw as much
as you want.

NOTE Sometimes I ignore the berth and
draw with just the senses to bring out
the charm of the painting

Rule *07*

{ }

Powerful with wide-angle
lens effect

Effect of wide-angle lens

As explained in Rule 13 of Part 1, it is important to think about perspective in order to add depth to the picture.

is. However, in a normal berth, only the depth line is considered, so it may not be pictorially powerful.

01 The top is the image of a normal lens, and the bottom is the image of a wide-angle lens. If you take a picture with a wide-angle lens, the picture will have a wide field of view and a deep depth.

I will. In such cases, in animations and illustrations, a method that uses a wide-angle lens-like effect to create a powerful picture with a clear perspective may be used.

The wider the angle of the camera lens, the wider the field of view, and the more perspective is emphasized. Since the spread and depth can be expressed at the same time, the screen can be powerful. **01** 。

Use radial berths

Another feature of wide-angle lenses is the frame

The point is that the image is curved from the outside. If you think of it as a distortion, it will be a negative image, but here we will introduce a method to improve the level of the picture by applying this phenomenon.

Specifically, it is a method of imagining a spherical object in the center of the screen, thinking of a radial perspective, and drawing a character according to it. The point is to use the roundness of the sphere to draw Aori and Fukan on a single picture at the same time. By doing this, you can create a powerful composition that emphasizes the depth. 02 ▶ 。

① Draw a circle in the center and draw a sketch while thinking about the songs along the circle. At this time, draw so that the upper part is tilted and the lower part is fukan.

図02 How to draw a radial perspective
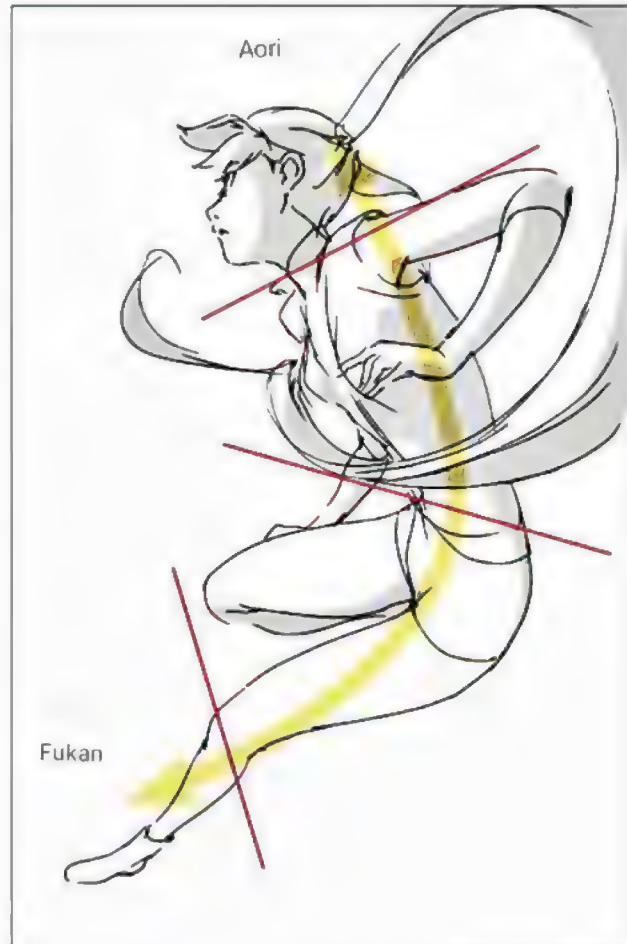
Aori

Fukan

② Draw a line drawing based on the sketch. As shown by the red line, you can see that the perspective is radial. Aori and Fukan are drawn at the same time, so the composition is powerful.

07

Lesson

{Draw with the image of a sphere}

Let's draw an image of a sphere as on the previous page. When drawing a picture that touches the ground, it is important to think about the position of the ground.

I will draw the
reading of the
body around the sphere

NOTE
"In radial perspective, the point is to draw the parts closer to the eye level position and the parts smaller as the distance from the eye level increases.

Draw small parts
of the app.

Aori

At the position
near the eye
level, draw
the part larger.

Eye level

Draw
phone   the phone
parts small.
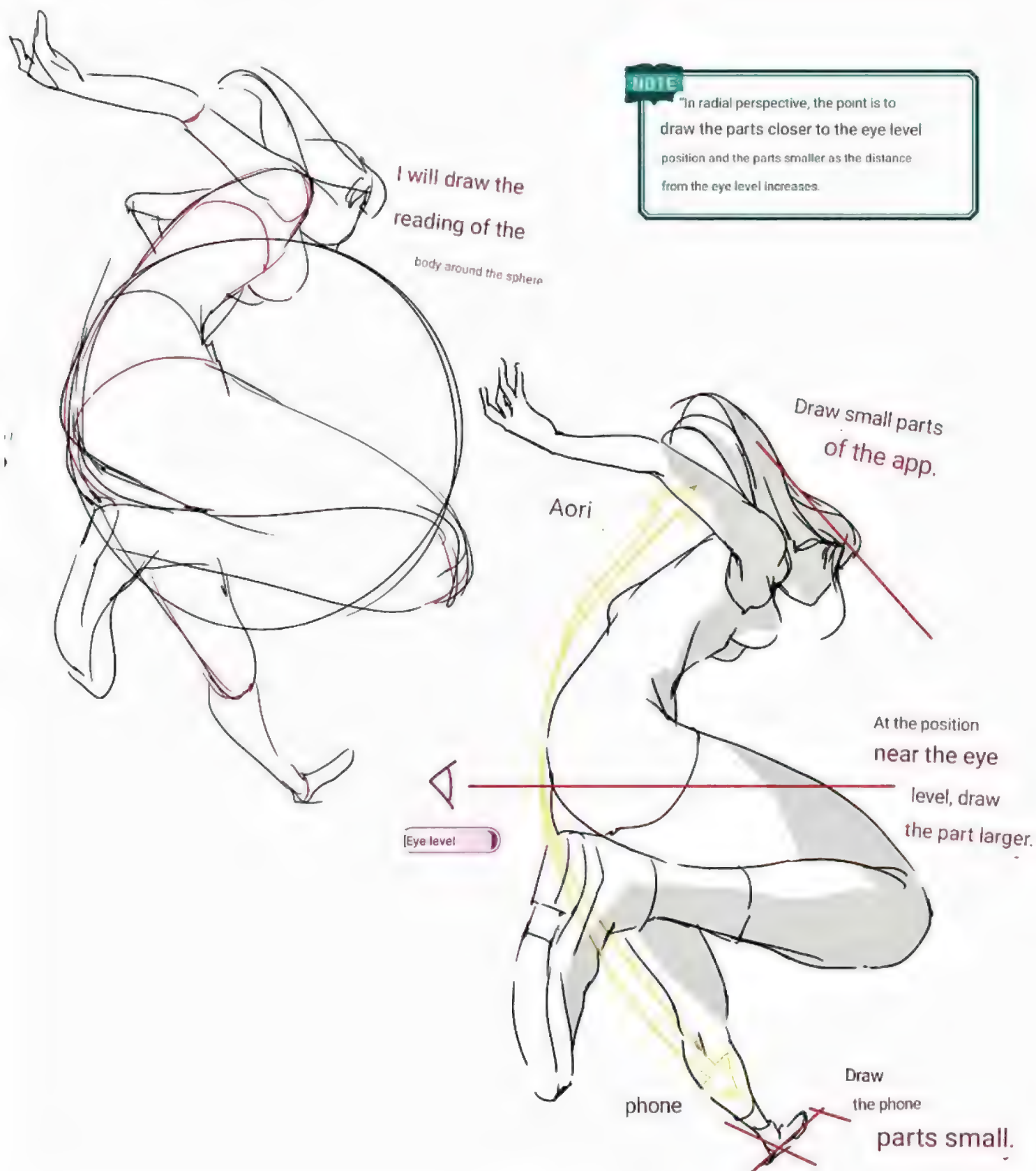
{Draw the eye level outside the sphere}

This is an example where the eye level is not inside the sphere. Since the eye level is higher than the sphere, there is no tilting part, and the whole body becomes fukan. The angle is drawn only by the depth from the fucan, so the composition is more perspective. I will.

I think it will be a little easier to understand if you think about your body at the same angle as the sphere

Body line.

Sphere line.

Eye level

Thinking in terms of a sphere gives a soft, thick finish.

At

07

70

7p
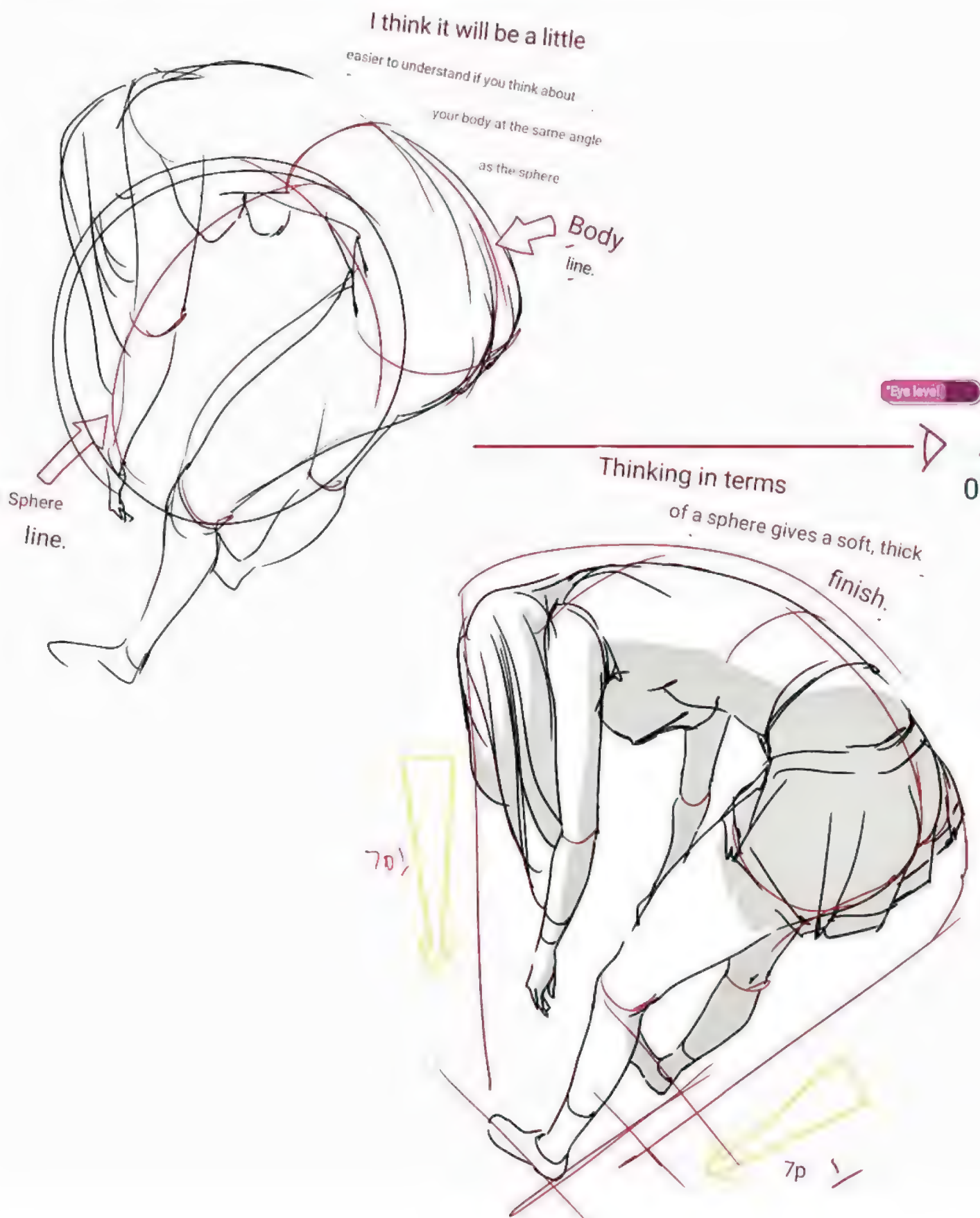
Expression of impact using a sphere

Let's use a sphere to draw an expression that receives external force, such as being exposed to a shock wave. The curved depth peculiar to wide-angle lenses replaces invisible forces with spheres. By letting the ball heal your back, you can create an image that will give you a shock. Pay attention to the shape and flow of your body and draw the waves of force.
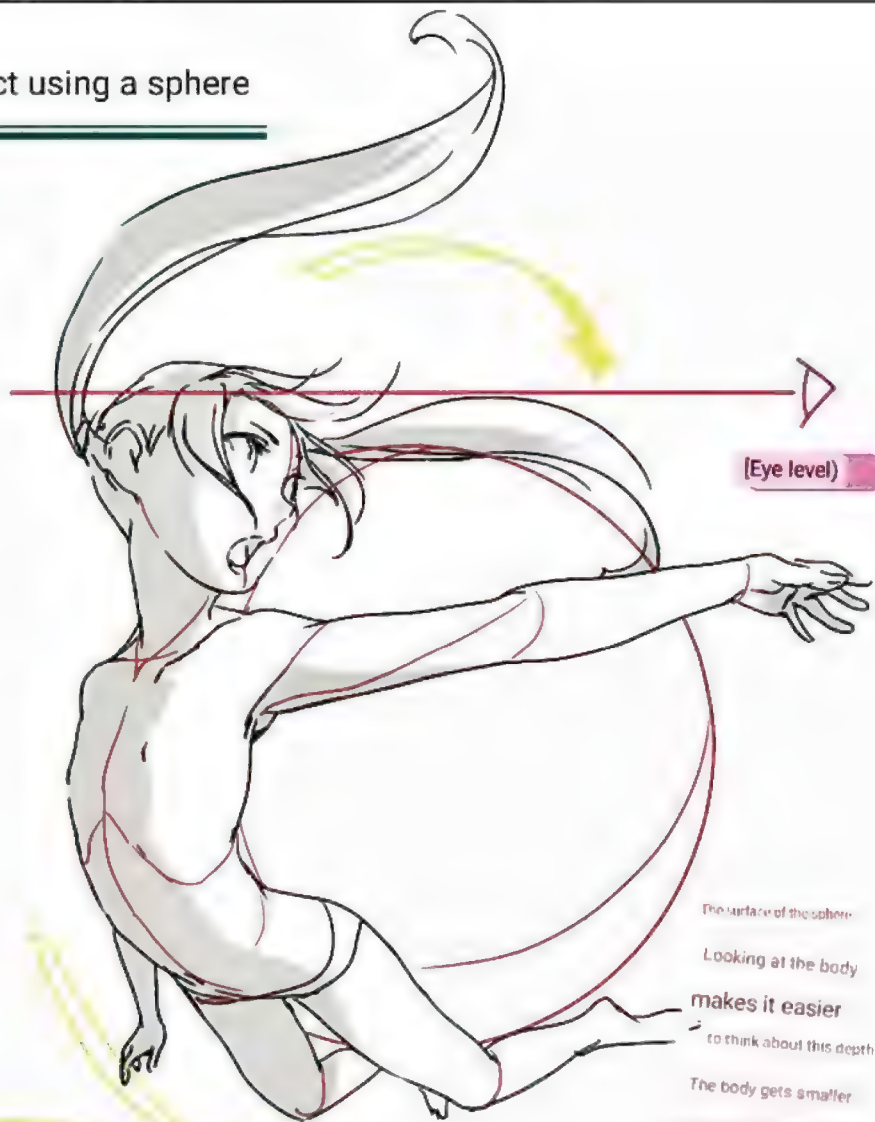
(Eye level)

The surface of the sphere
Looking at the body
makes it easier
to think about this depth
The body gets smaller
as it gets deeper
Let's draw.

Think about the shape
of the sphere and give it depth. The
closer you are to the
front, the larger your body
will be drawn.

(Eye level)

Fisheye effect using a sphere

By putting the character in a sphere and drawing it, you can get the effect of a fisheye lens. A fisheye lens is an ultra-wide-angle lens with a stronger degree of wide-angle. Generally, a lens called an ultra-wide angle corrects the distortion so that it looks like a natural lens, but it is better to think that it is a fisheye lens that does not make this correction. When drawing from Fukan, I sometimes put a character in a cube as a relief for perspective, but I will try drawing in a sphere instead of a cube. By drawing the depth of the character according to the flow of the sphere, you can draw with the image of an ultra-wide-angle field of view.

The roundness of the sphere is used to express the fish effect.

Eye level

I will draw the body along the flow of the sphere.

Where

07

It can be used for multiple characters as well.

Eye level

Larger in the foreground

The deeper you go, the smaller you draw.

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Rule *08*

Deform
emotions

{   }

Facial expression deformation

One of the basic and important elements when drawing a character is the facial expression. Deformed emotions are often used in anime and manga. Exaggerating your emotions makes it easier for the viewer to understand and at the same time makes it more interesting.

Even in the case of illustrations, by using these deformed expressions, it is possible to create a lively and unique work. Here, we will introduce how to express emotions and emotions in an anime style, from basic facial expressions to exaggerated facial expressions.

- Large and perfect eyes

A little
upper eye perfect

Phone
angle

I'm a little face down. It's a difficult angle, but let's draw a cute
eye that is a little higher

A little free

A bright and laughing mouth

It's a natural laugh. With the image of a
feeling of excitement appearing on the face

01 Basic bright smile. Let's show cuteness.

Draw "joy" and "comfort"

The first is "joy" and "comfort" of emotions. Draw a bright expression that expresses joy, joy, and fun. If you open your eyes wide and raise the corners of your mouth, you will get a basic bright smile. When you open the door and laugh, squint your eyes a little and it 's cute. Let's 01.

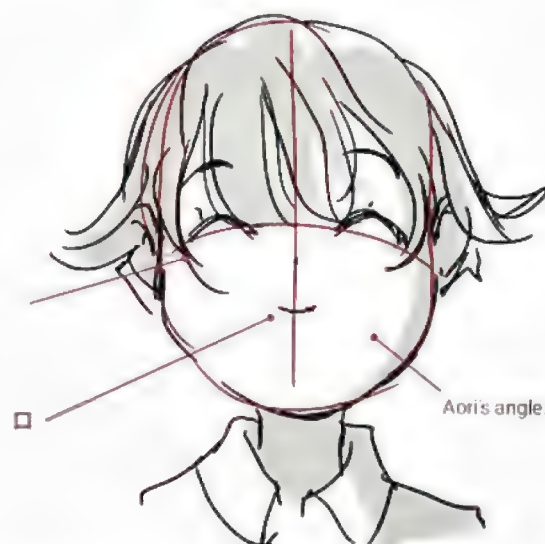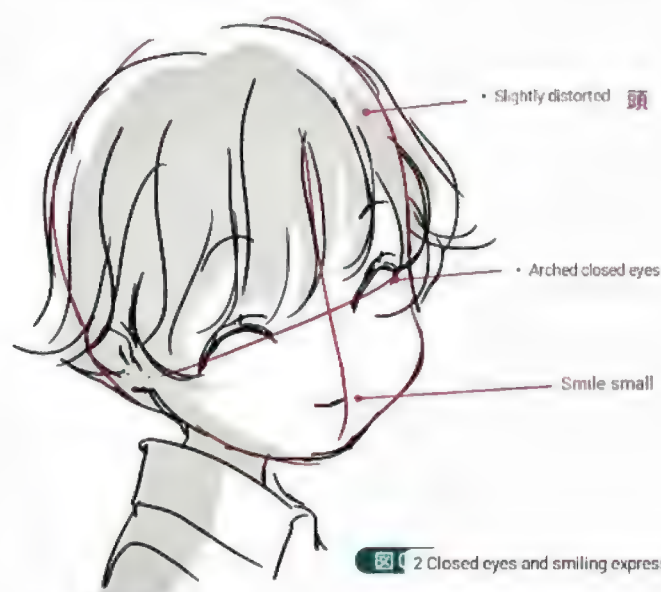When you close your eyes and smile, close your eyes

By drawing in an arch shape to the fullest, you will have a cute expression. Draw your mouth small with a crescent shape 02 When drawing a big laugh, try to make half of your face your mouth. 04 04

图03 .

).

- Slightly distorted 頭
- Arched closed eyes
- Smile small

□

图 2 Closed eyes and smiling expression. If you draw with a little tilt, the joy will be conveyed more.

Aori's angle.

Arched closed eyes
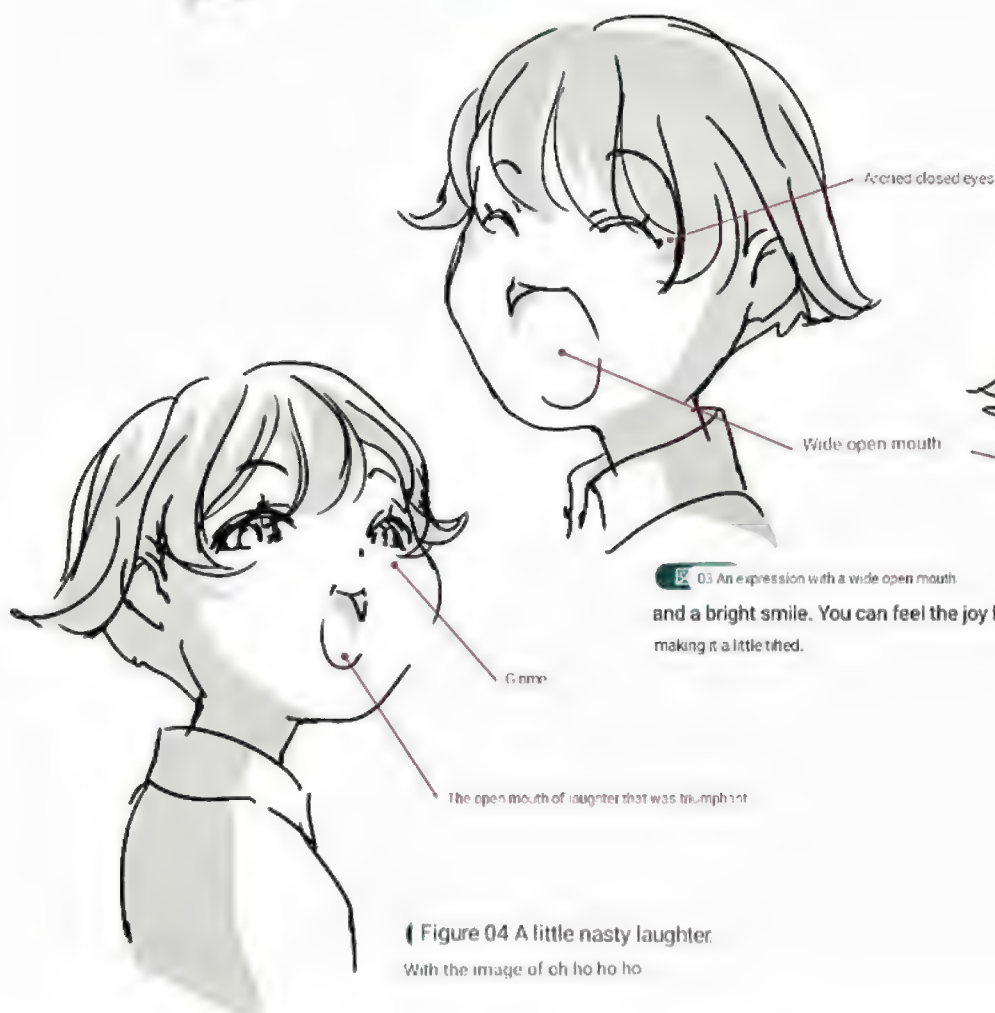
Wide open mouth

图 03 An expression with a wide open mouth and a bright smile. You can feel the joy by making it a little tilted.

Aori's angle

G nme

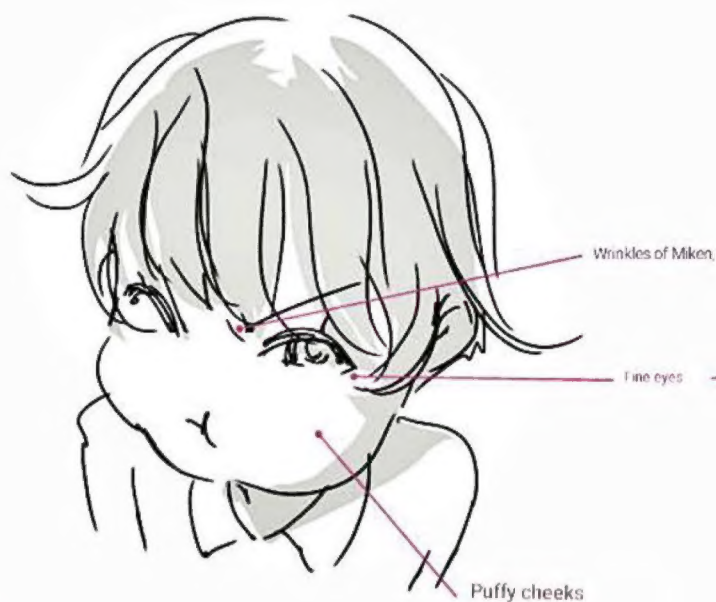The open mouth of laughter that was triumphant

❬ Figure 04 A little nasty laughter.
With the image of oh ho ho ho

Draw "anger"

Next, let's draw an angry expression. It's a good idea to draw an image of a ball in your cheeks. 05 Breathing Roughness is represented by drawing a snort. Figure 06) Anger

When the hair is intense, it expresses the appearance of screaming and the hair standing upright. 07 In each case, the eyes are "thin or closed, and wrinkles on the miken can express an angry child.

Wrinkles of Miken,

Fine eyes

Puffy cheeks

図 05 I'm angry with my cheeks inflated.

Wide open nostrils

図 06 Let's express the appearance of breathlessness.

Closed eyes

Wrinkles of Miken

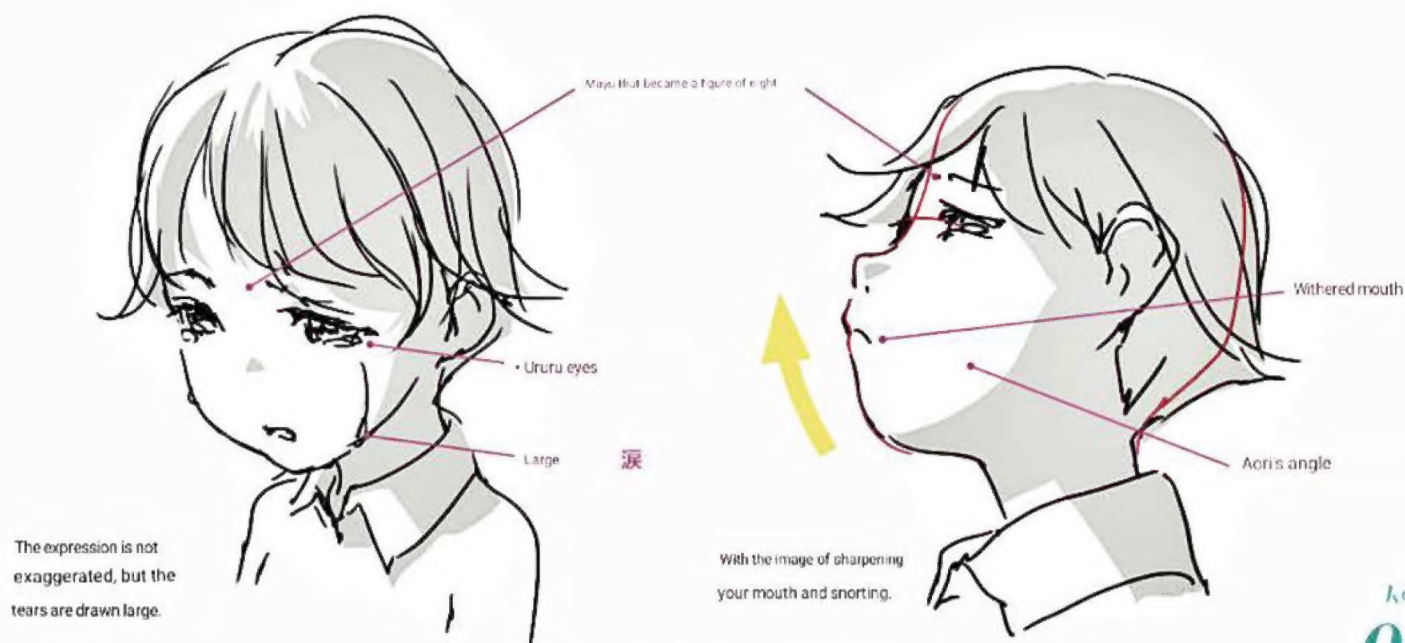Big mouth

Upright hair

Sharp eyes

図 07 I'm angry and screaming, and my hair is standing upright.

Draw "sorrow"

Finally, sadness. In the quiet sadness that makes you want to hug yourself, the eyebrows are drawn with tears in the eyes, and the eyebrows are drawn with a "H" shape and a slight depression. When you hold back your tears and sniff, ）。use an Aori angle 08.

When it seems to be squeezing, the tears also become water droplets and start to move 209. In the expression of crying, which is a classic crying deformation, where tears are supplied with water, the expression of a big open mouth with a tilt and a runny nose drips from the nose. い。

Mayu that became a figure of eight

・Ururu eyes

Large 涙

The expression is not exaggerated, but the tears are drawn large.

Withered mouth

Aori s angle

With the image of sharpening your mouth and snorting.

kuh
08

図08 It seems that he is quietly accepting sadness.
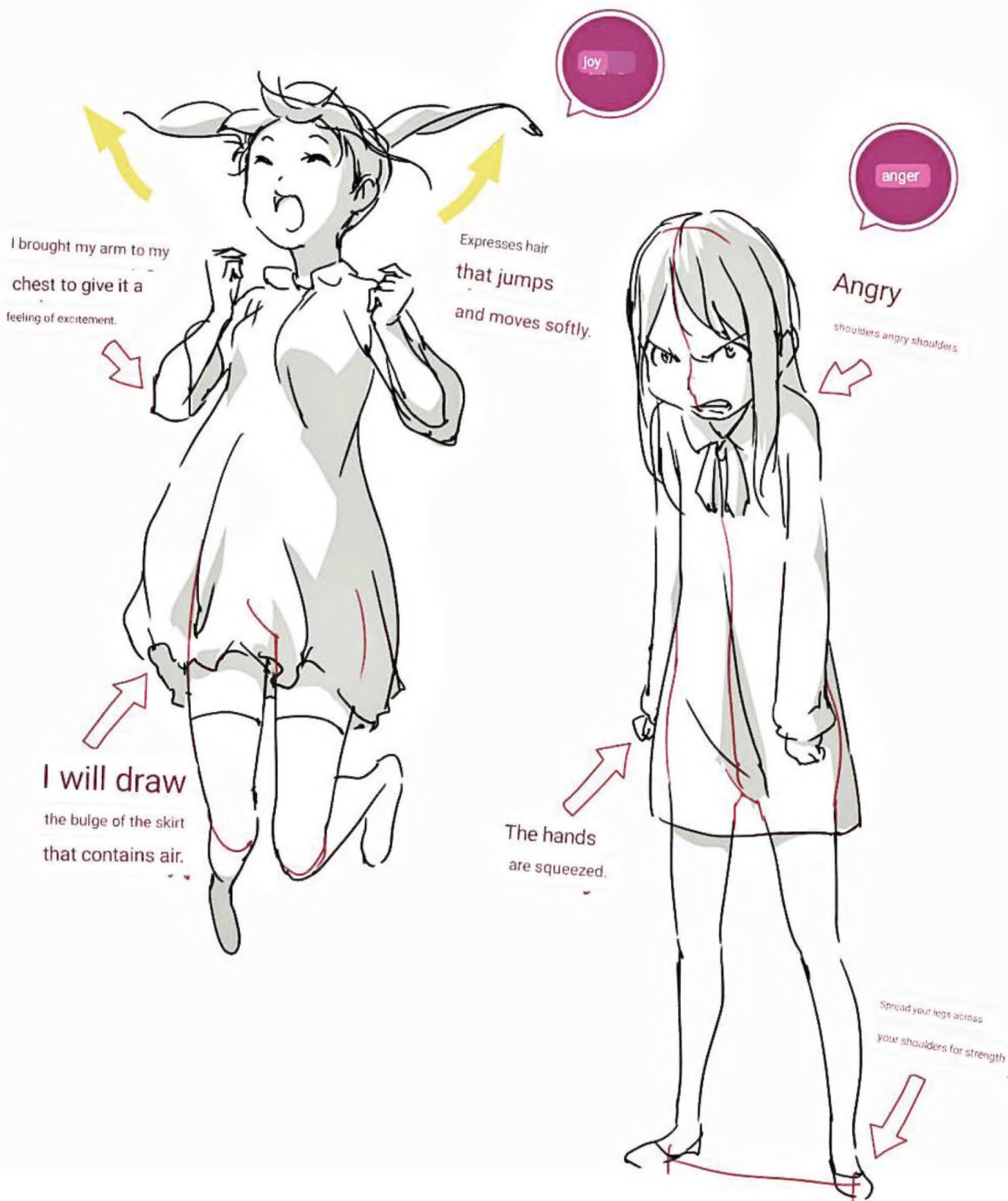
A little fukan angle

Water droplets 涙

B who utters the words of sadness

図 09 While shaking herself, she speaks the words of sadness. Tears are also scattered in the form of water droplets.

massive 戻

A big mouth crying

図 10 It is an exaggerated expression of crying. Draw tears that move like waves

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Lesson

{Express emotions with facial expressions and poses}

Express your emotions not only with facial expressions but also with body poses. By expressing using the whole body, it becomes easier to understand and convey.

joy

I brought my arm to my chest to give it a feeling of excitement.

Expresses hair that jumps and moves softly.

I will draw the bulge of the skirt that contains air.

anger

Angry shoulders angry shoulders

The hands are squeezed.

Spread your legs across your shoulders for strength

Chagrin

Let's draw a place where the limbs are fluttering.

I'm just stepping on it.

NOTE
- In the sleeping pose, think carefully about the contact patch with the ground.

Column Do not draw pictures with 100% power

"What percentage of your work do you do? Have you ever been asked "Are you?"?

At that time, I think many people confidently answer, "I'm 100% strong!"

I was once asked by a production company I was enrolled in, "What percentage of your work do you do?" I think that if you say a small number, you may be seriously scolded. "Of course I am doing it with 100% power," he answered. Then, that person said something like this.

"Do not do your work with 100% power. Do it with about 70%, and with the remaining 30% of your spare time, draw your own paintings.

Take a look at. If you can't afford it, you won't be able to see what you can see, and the pictures will be lumped together and become dead pictures. Above all, it's not interesting to draw.

When I heard that word, I was in a state of scales from my eyes, saying, "It's true!" He also said, "But even if you draw with 70% power, 100%) it must be this finish. To do that, make 130% effort."

I still cherish those words and draw pictures. Why don't you try drawing and listening to the picture with a little margin? I see what I can't see It may come back.